Die Madrigale Gesualdos von Venosa.

Beispielsammlung.

ACAD.
LUGD.BAT.
BIBL.

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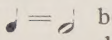
Vorbemerkungen.

Es gelten durchweg folgende Abkürzungen:

(Tr.) = transponiert auf Grund der erörterten Wirkung der Chiavette (vgl. Text S. 25).

 bezeichnet die Verkürzung der Notenwerte des Originals auf die Hälfte.

Über die Numerierung der Madrigale vgl. das Verzeichnis im Textanhang.

Zu Beispiel 63 A und B: Die Gegenüberstellung beider Notierungen möge durch ein praktisches Beispiel die Beweggründe zeigen, die den Verfasser zur Annahme einer transponierenden Notierung (Chiavette) bewogen. Würden die Schlüssel tatsächlich zur Bezeichnung der Stimmgattung dienen, so hätten wir hier einen Sopran (der sich viel zu sehr in der höchsten Höhe bewegt), einen zweiten Sopran, einen Mezzosopran (der zu tief geht), einen Alt (ebenfalls zu tief) und Bariton. Gegenüber dieser merkwürdigen Zusammenstellung (eine Tenorstimme, sowie ein eigentlicher Bass fehlt überhaupt!) und der daraus resultierenden Klangwirkung betrachte man die transponierte Lage desselben Madrigals und vergleiche mit den nicht transponierenden Notierungen Gesualdos wie sie etwa das Beispiel „Gelo hà madonna" **[Nr. 39]** zeigt.

Berichtigung: Auf S. XXVII in Bsp. 41 fehlen im 1. Takt des 2. Systems zwei halbe Noten g in der 2. Tenorstimme und im nächsten Takt in derselben Stimme eine Ganztaktpause. —

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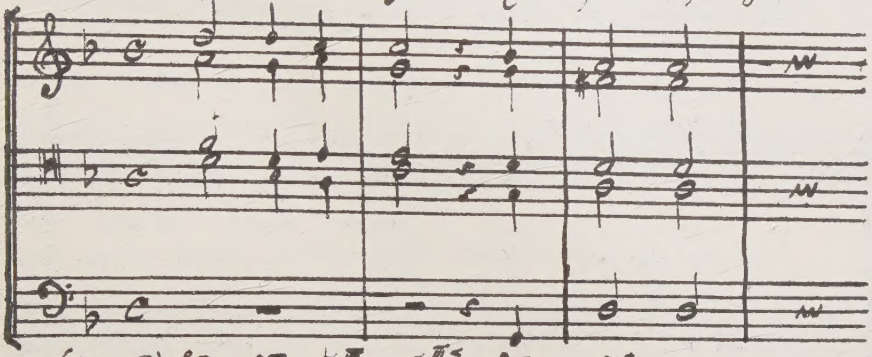
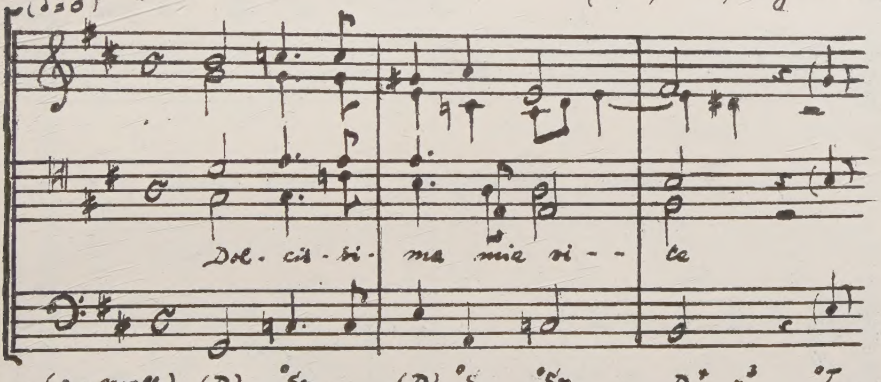
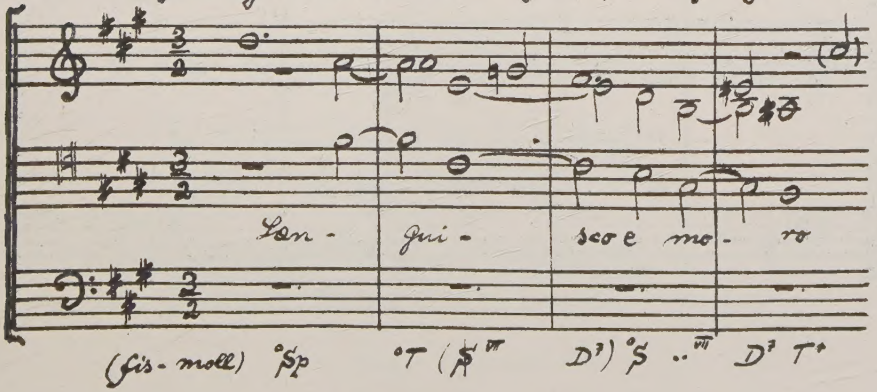
1. „Comme essa fino" (II, 4) Anfang.



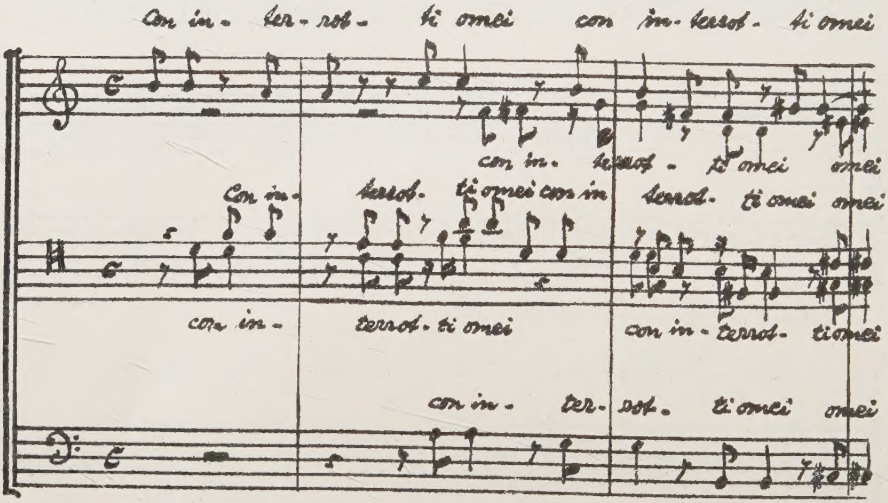
2. „Dolcissima mia vita" (V, 4) Anfang. (Tr.)



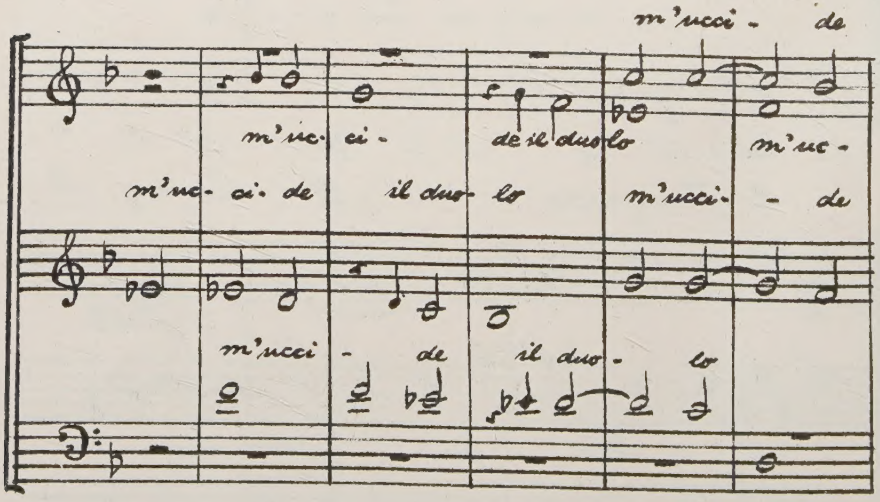
3. „Languisco e moro" (III, 4) Anfang. (Tr.)

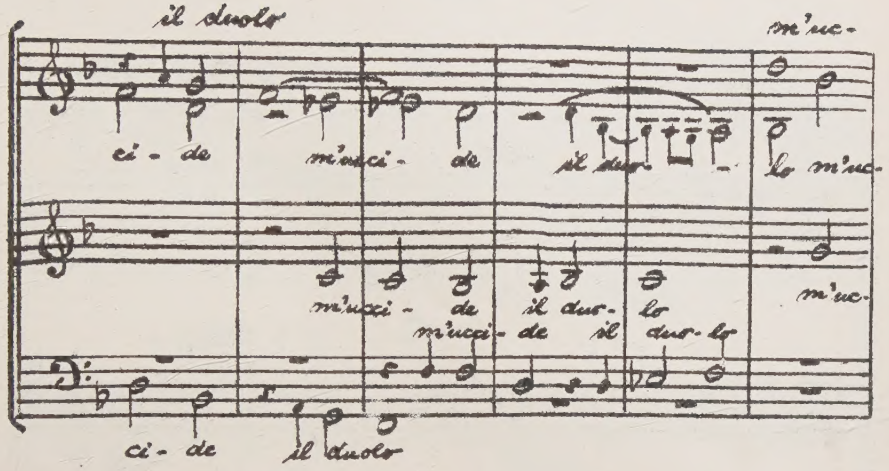


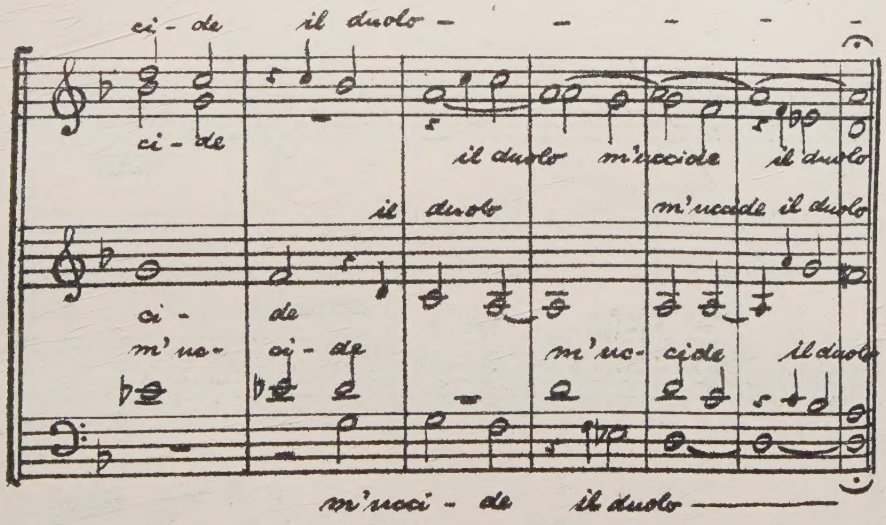
4. Aus: „ Io parto e non più dissi" (VI, 6)



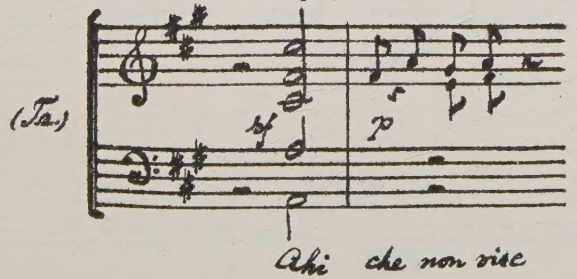
5. Aus „ Ascingate il tegli occhi" (V, 14)



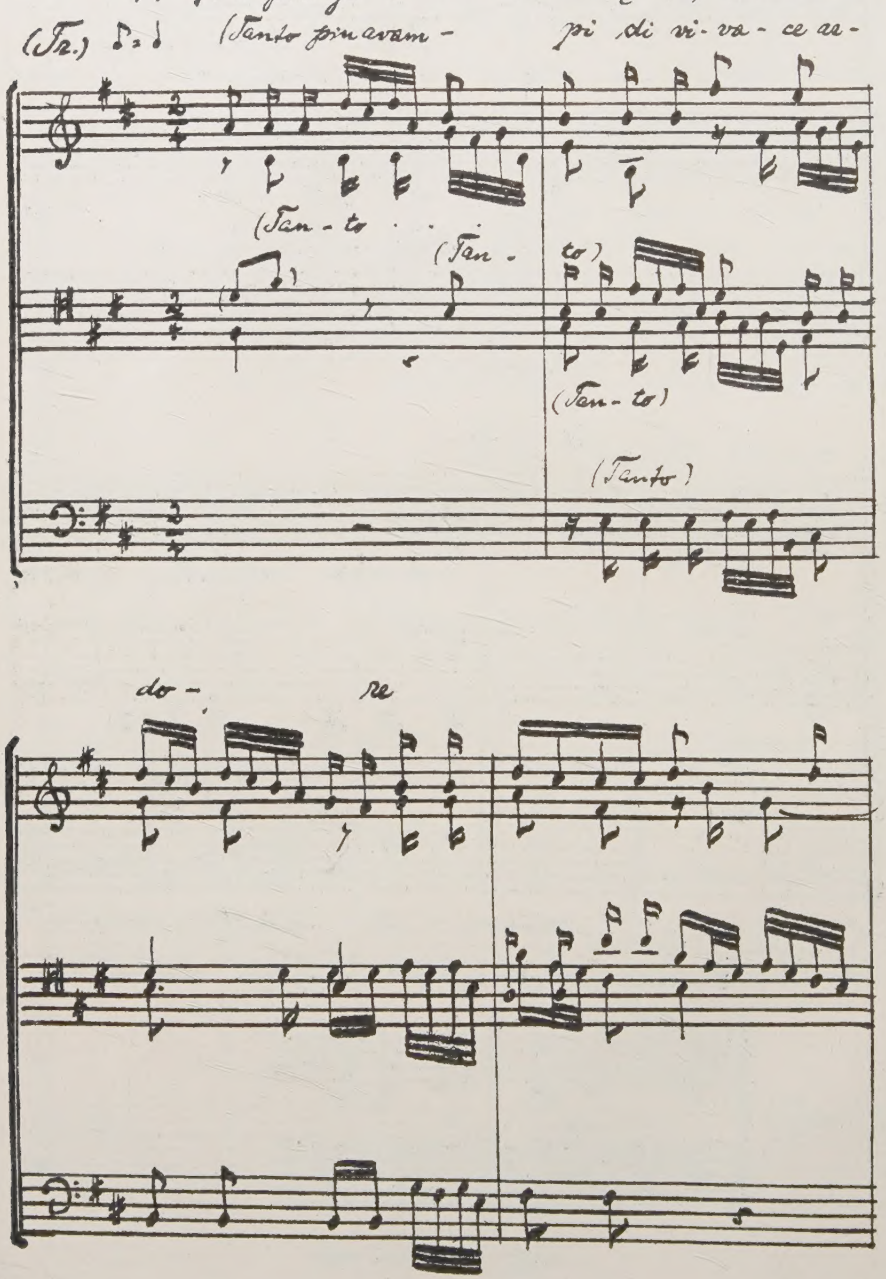


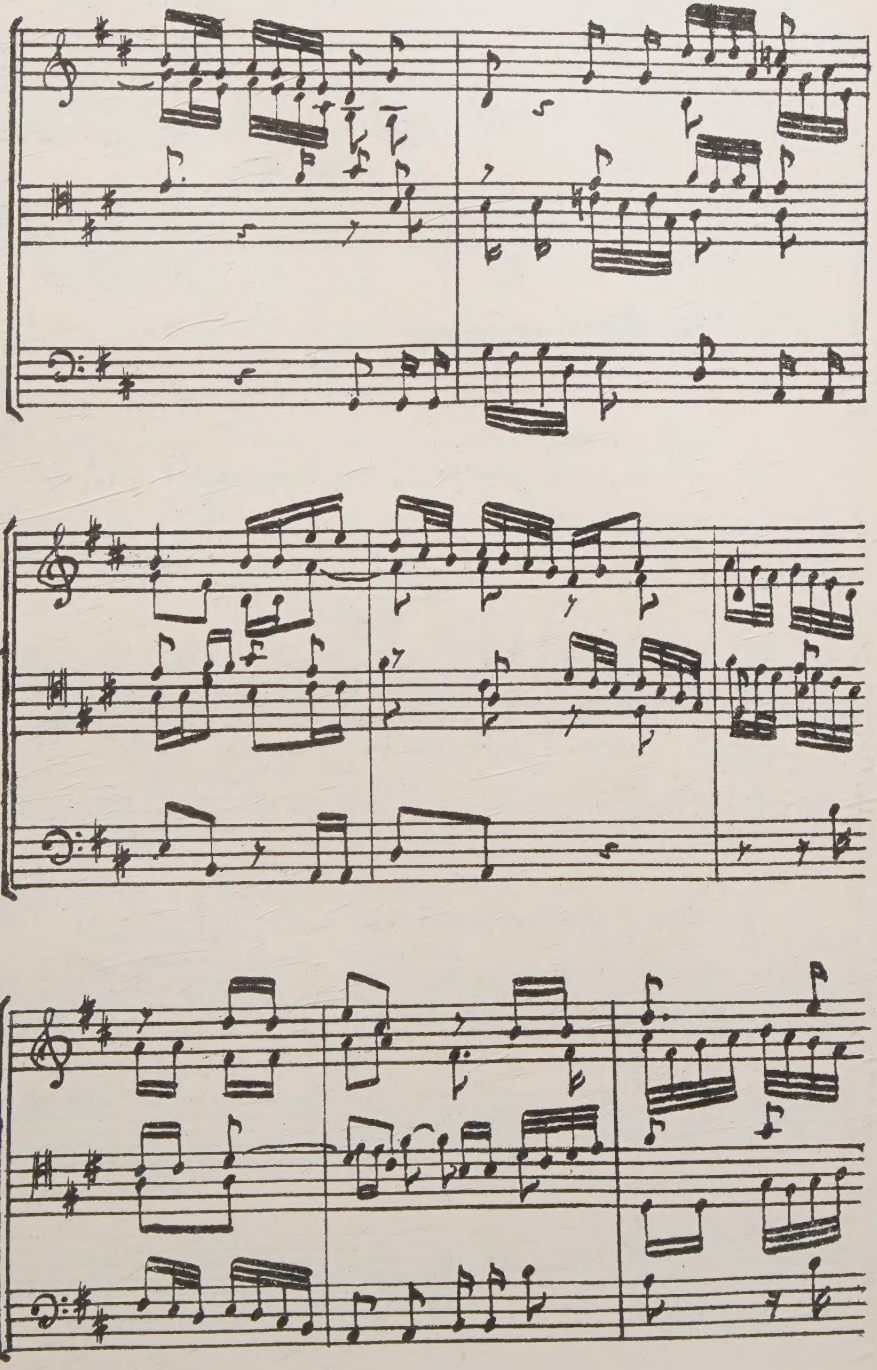


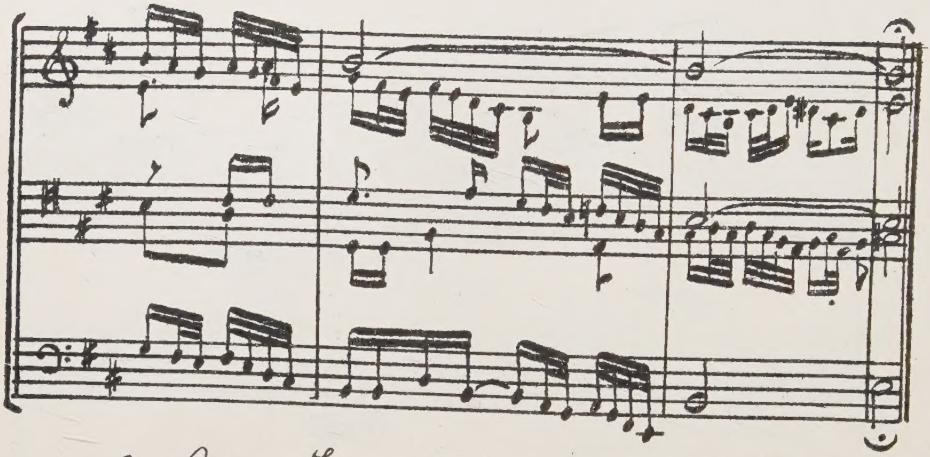
6. Aus: „Io pria respiro" (VI, 10)



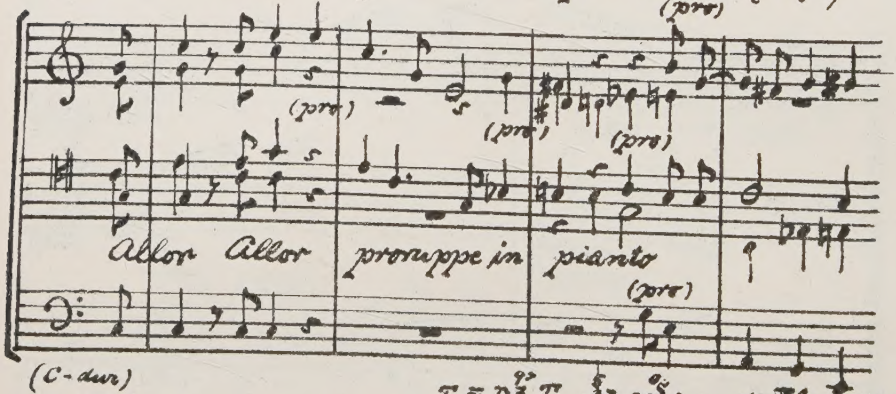
7. „Tu piangi ò Filli mia" (VI, 3) Schluss.



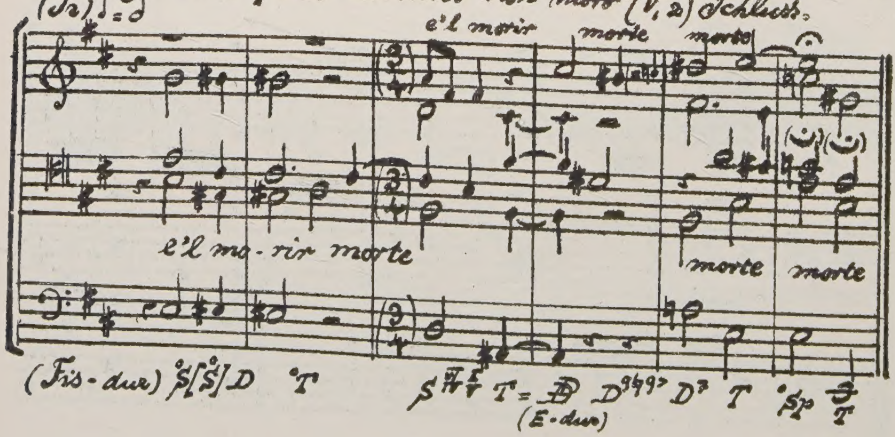




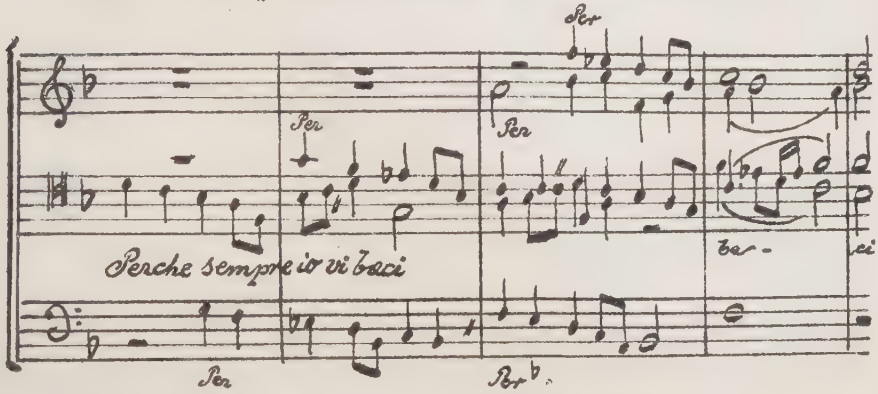
8. Aus „Io parto e non più dissi" (VI, 6)



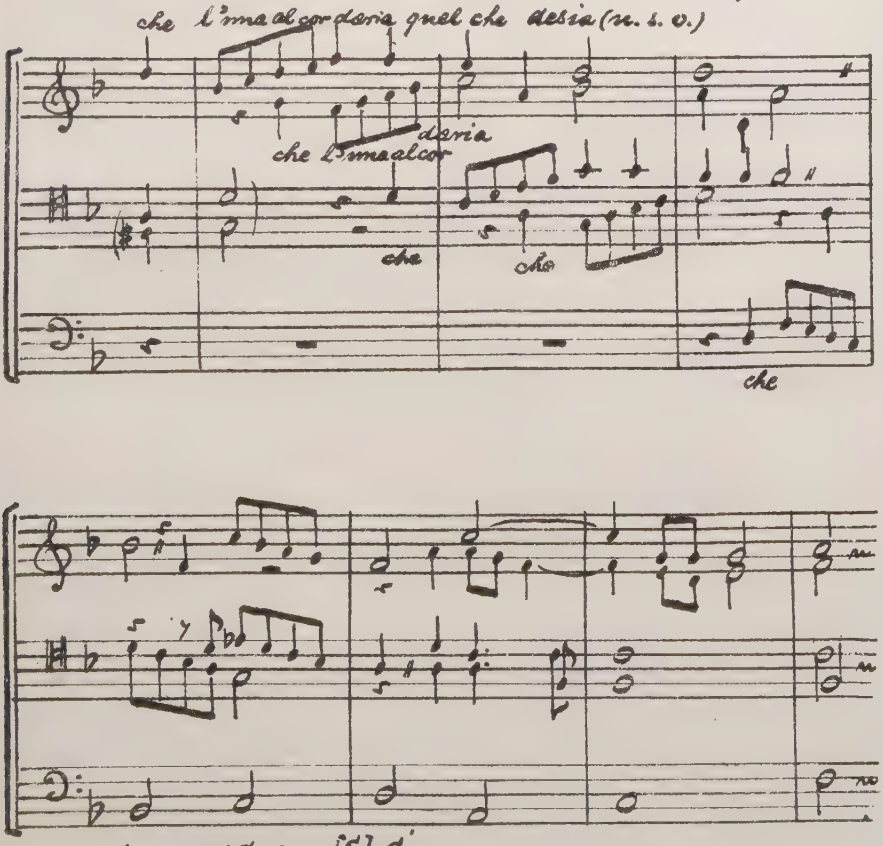
9. Aus „Io non miro non moro" (V, 2) Schluß.



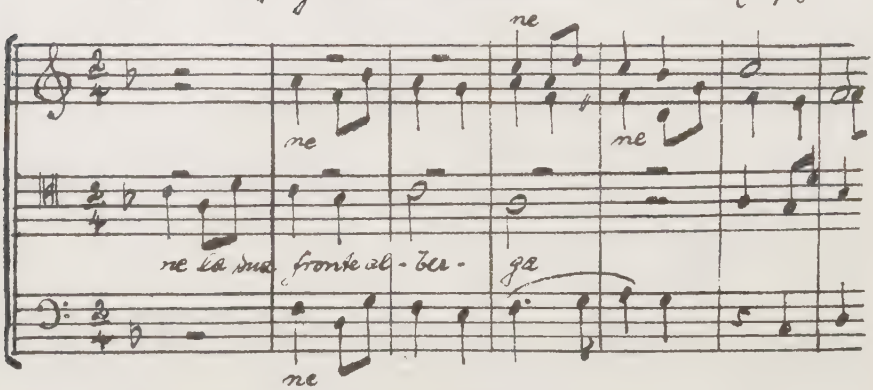
10. Aus „ Quanto hà di dolce amore" (I, 2)



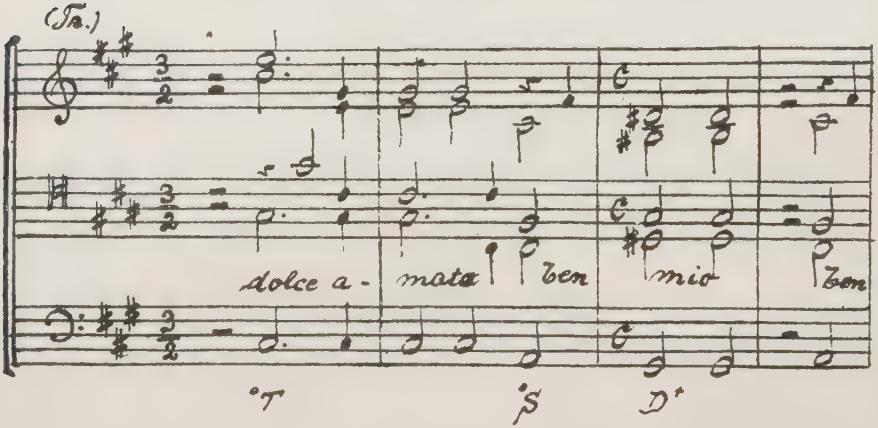
11. Aus „ Madonna, io ben vorrei (I, 3)



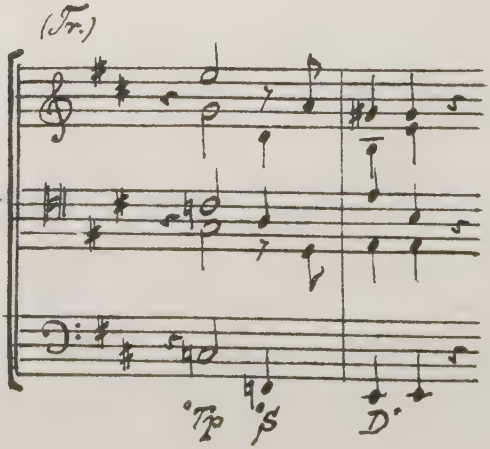
12. Aus „Gelo là Madonna il seno" (II, 5)



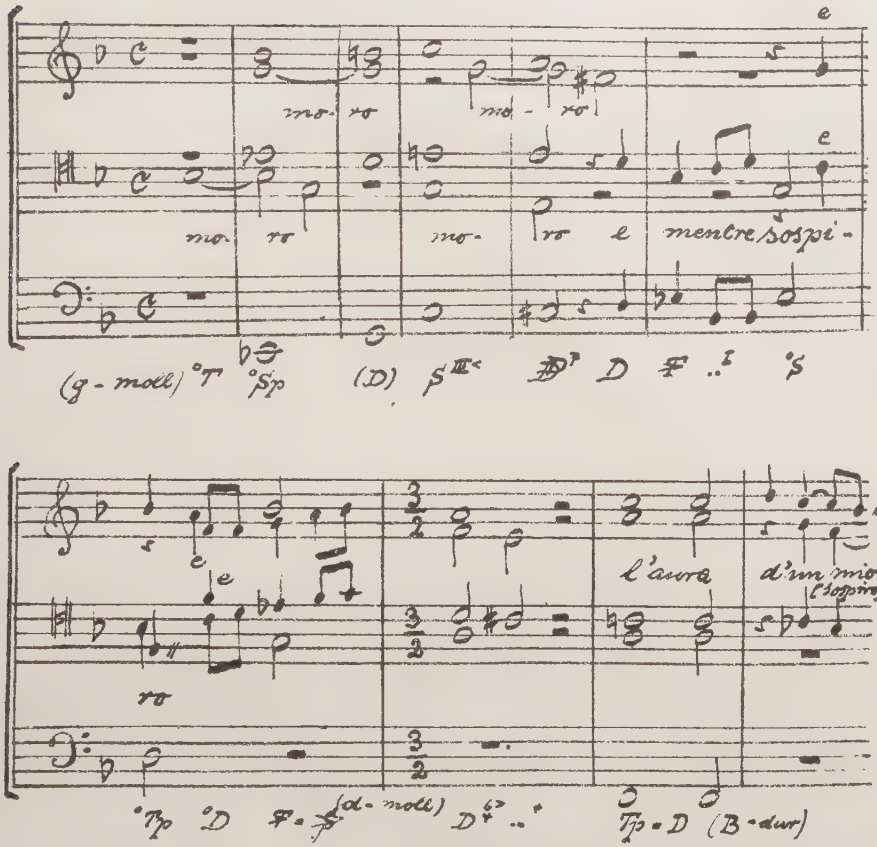
13. Aus „Addita Canzonetta" (VI, 13)



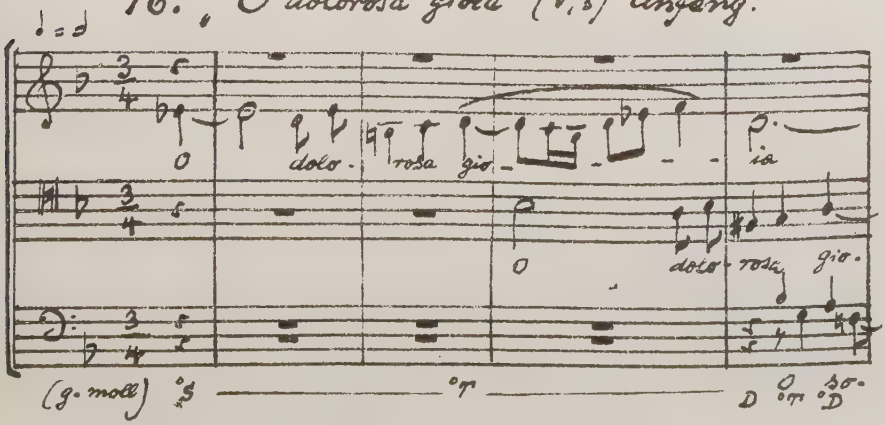
14. Aus „Dolcissima mia vita" (V, 4)

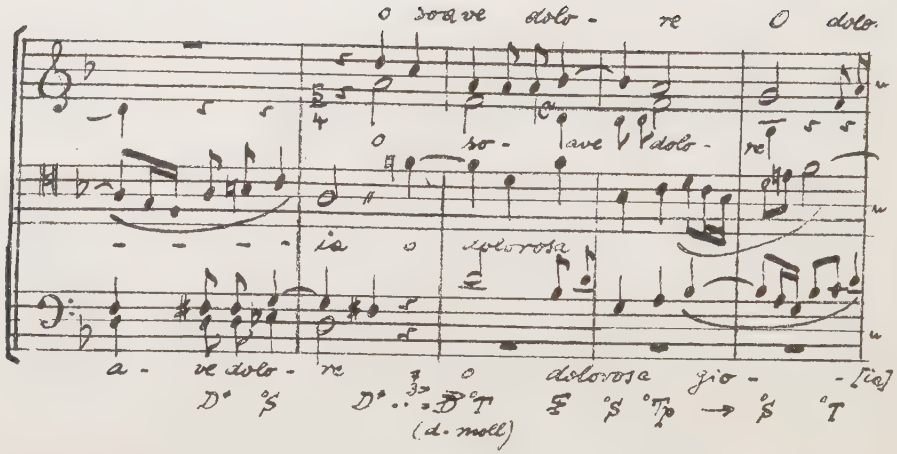


15. „ Moro e mentre sospiro" (IV, 12) Anfang

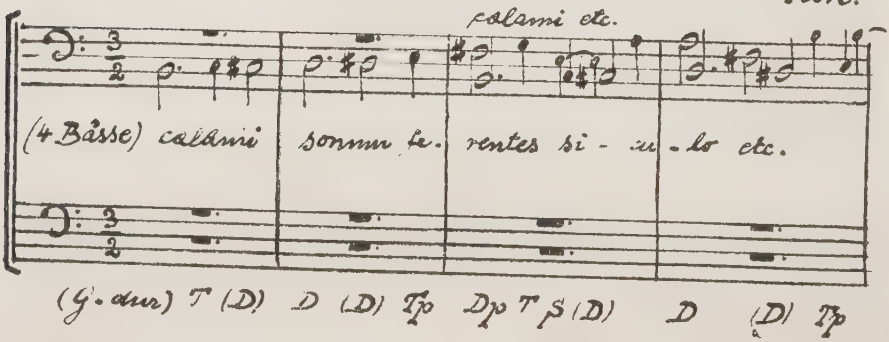


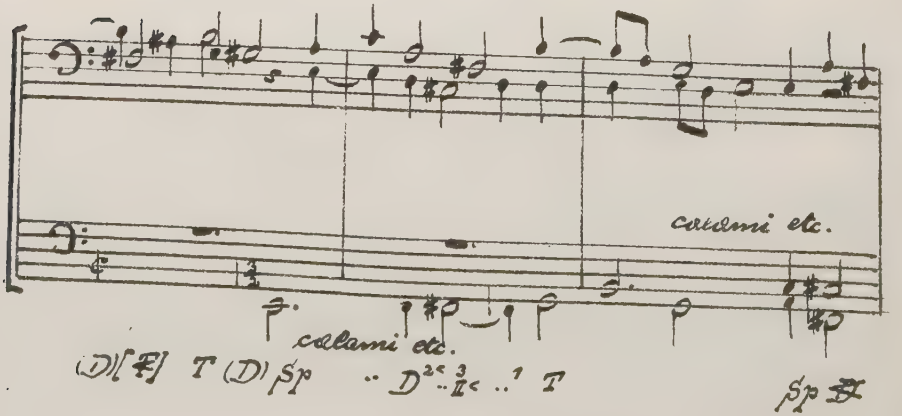
16. „ O dolorosa gioia" (V, 5) Anfang.



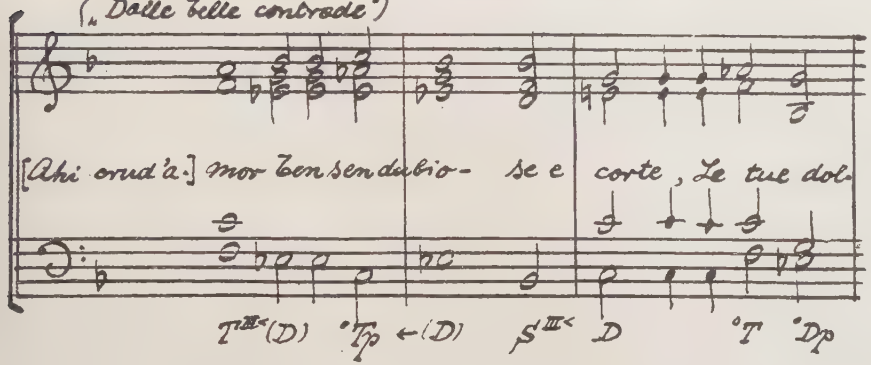


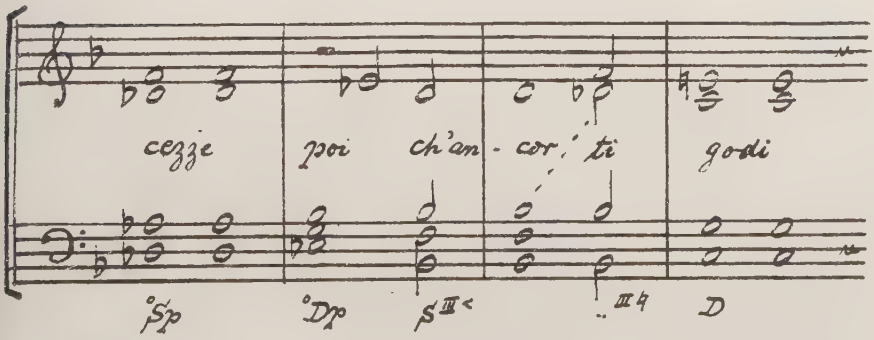
17. „ Calami sonnm ferentes' v. Cyprian de Rore.



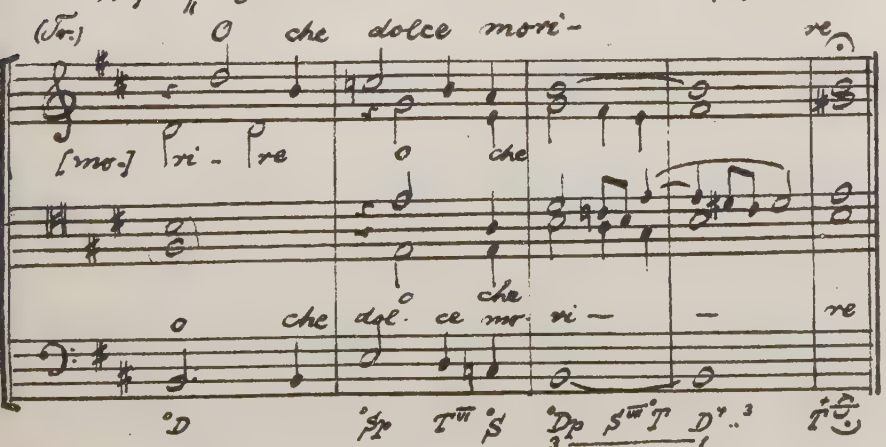


18. Aus Cypr. de Rore, V libr. de' Madr. a 5 v. (1566)
(„Dalle belle contrade")

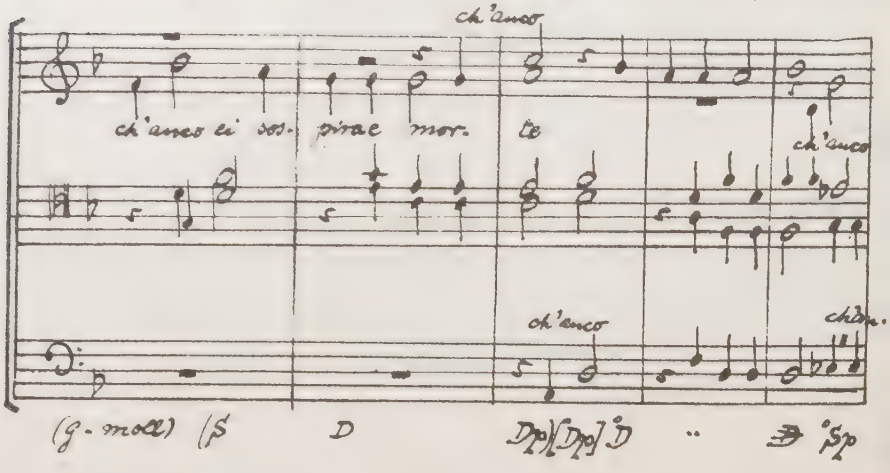


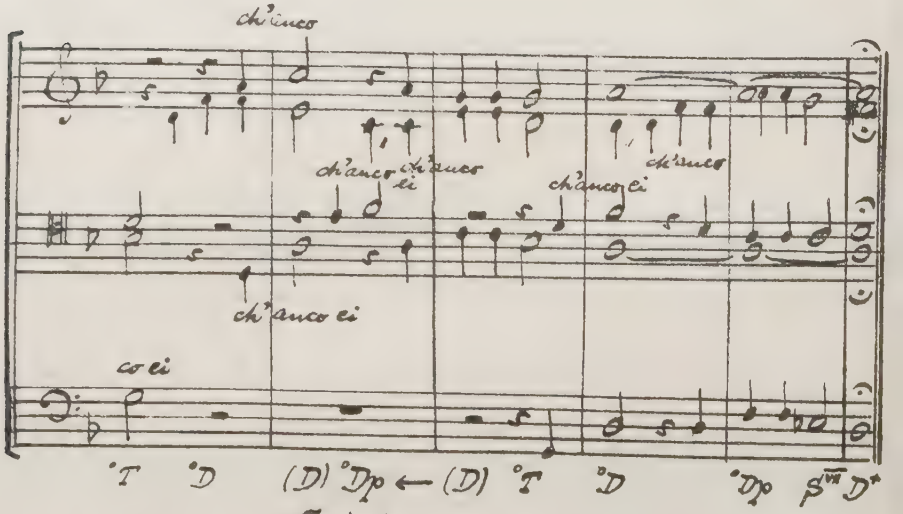


19. „Quanto hà di dolce amore" (II, 2) Schluss.

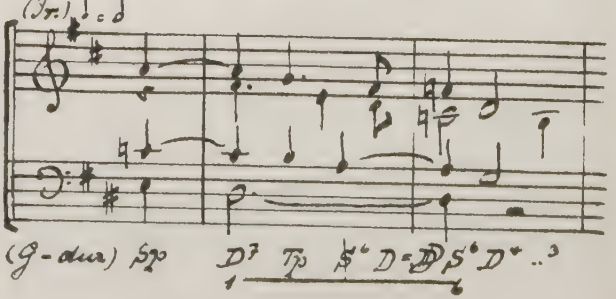


20. „Moro e mentre sospiro" (IV, 12) Schluss.

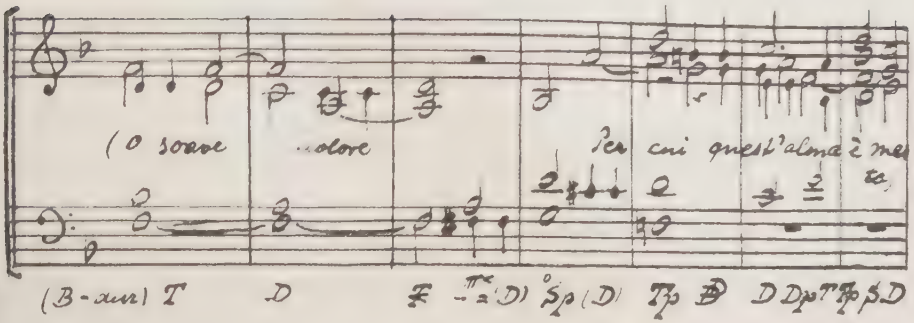




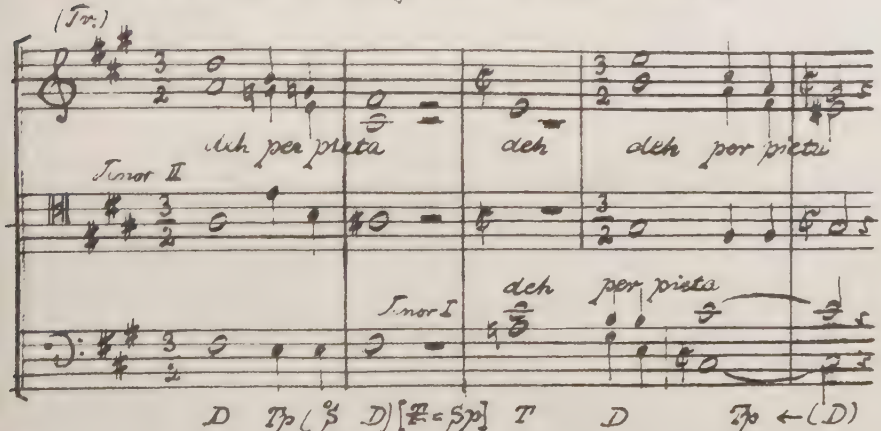
21. Aus „Stene o miei sospiri" (V, 3)



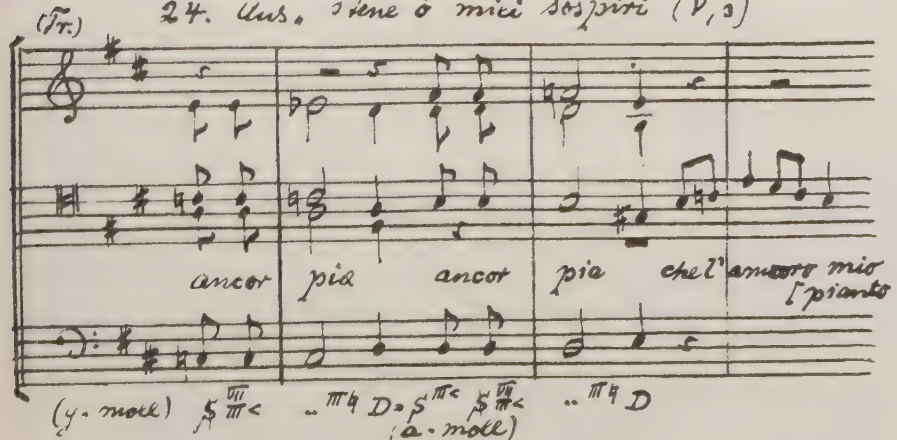
22. Aus „O dolorosa gioia" (V, 6)



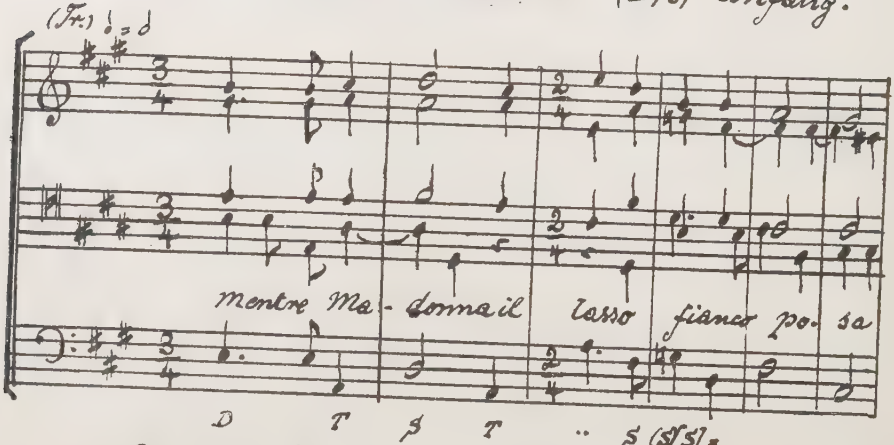
23. Aus „Sanguinoso e moro" (III, *)



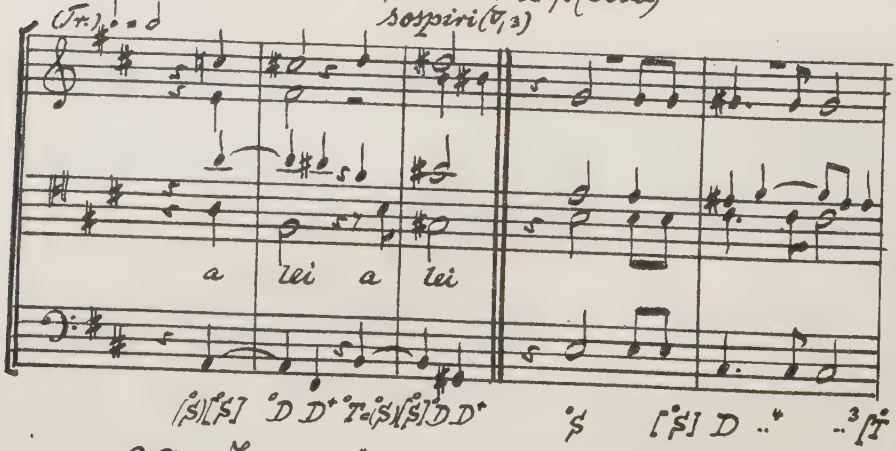
24. Aus. „Viene ò mici sospiri" (V, 3)



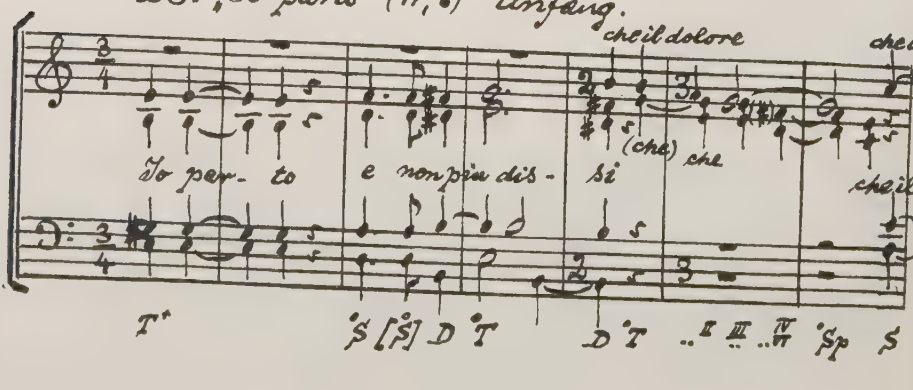
25. *Mentre Madonna* (II, 6) Anfang.



26. Aus, *Stene, ò miei sospiri* (V, 3)

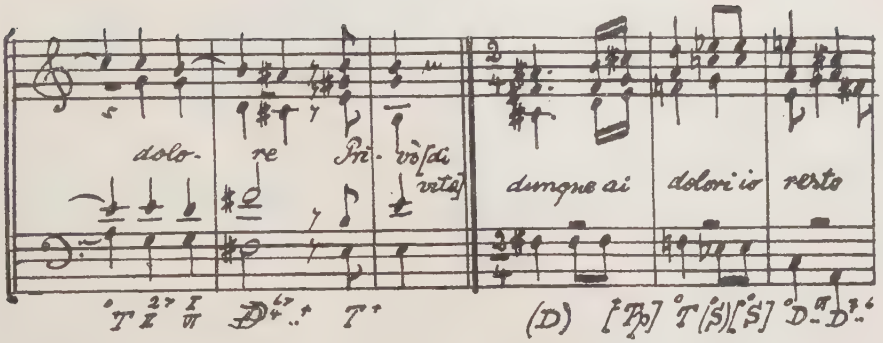


27. (ebda)



28. „Jo parto" (VI, 6) Anfang.

29. (ebda)



dolo- re Pri- vò [di vita] dunque ai dolori io resto

30. Aus „Dolcissima mia vita" (V, 4)

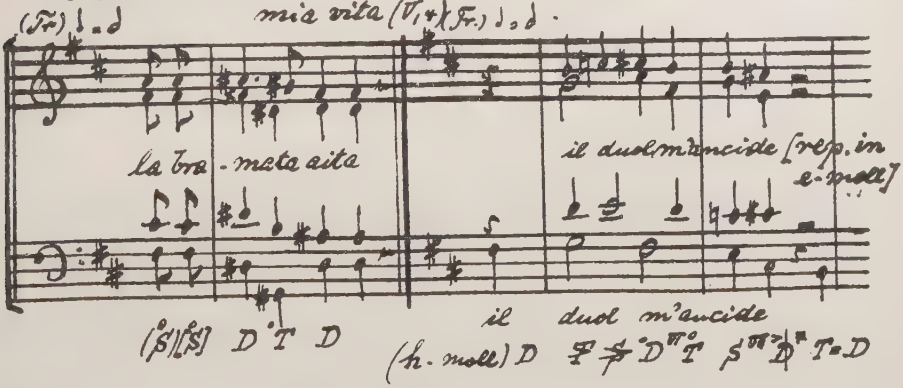
la bra- mata aita

31. Aus „Se la mia morte" (VI, 1)

il duol m'uncide [rep. in e-moll]

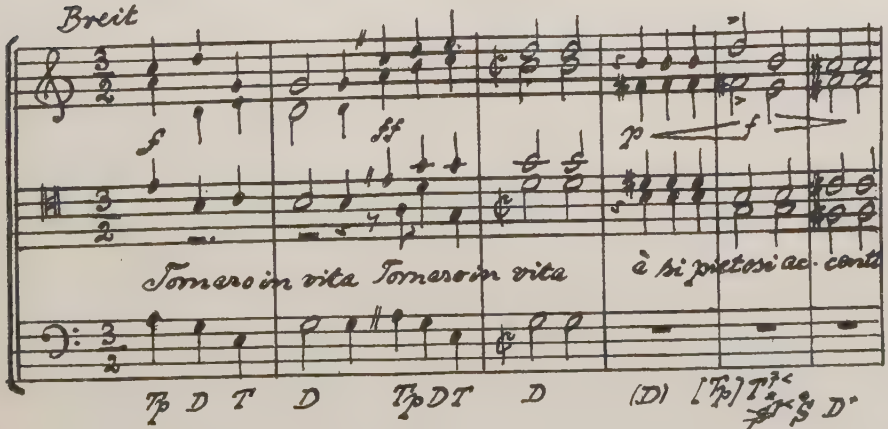
il duol m'uncide

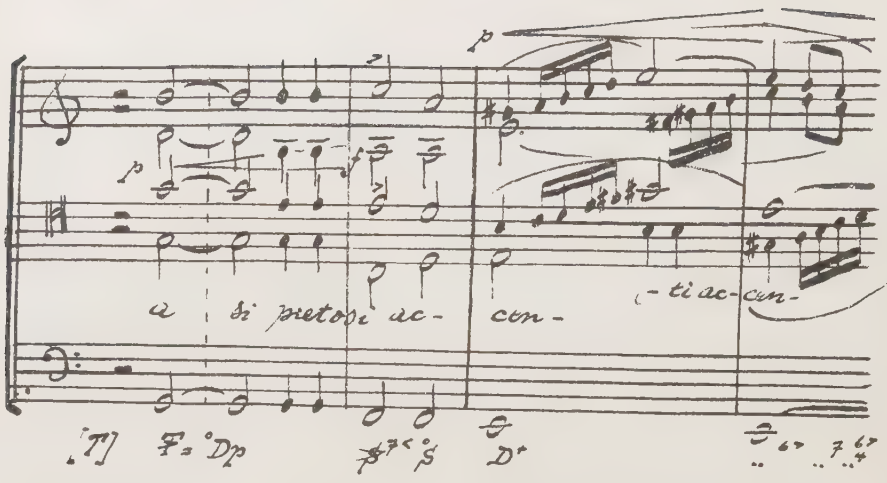
32. „Io parto" VI, 6 Schluss.



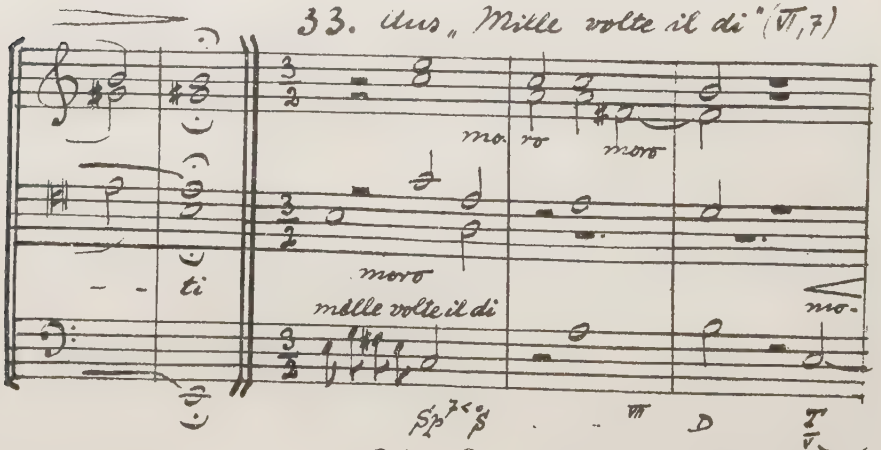
Breit

Tornaro in vita Tornaro in vita à si pietosi ac- centi

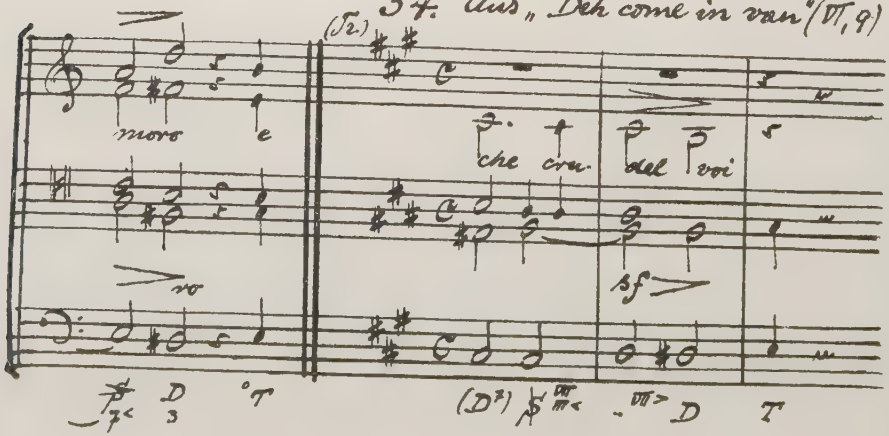




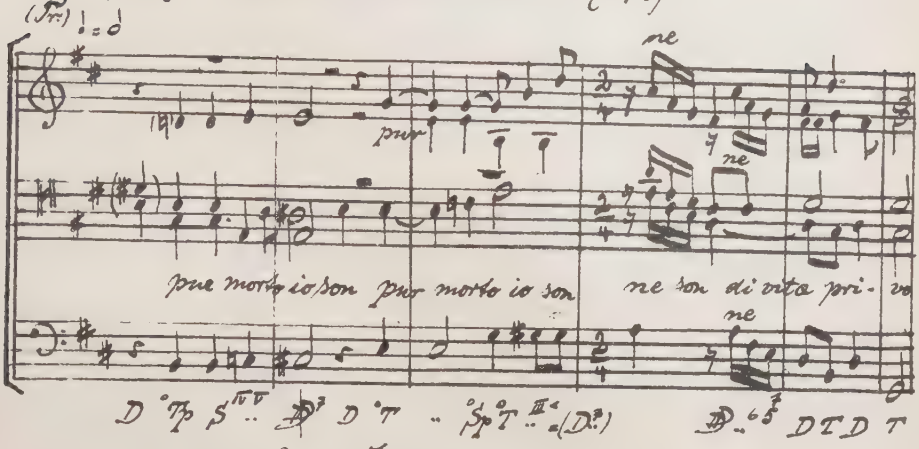
33. Aus „Mille volte il dì" (VI, 7)



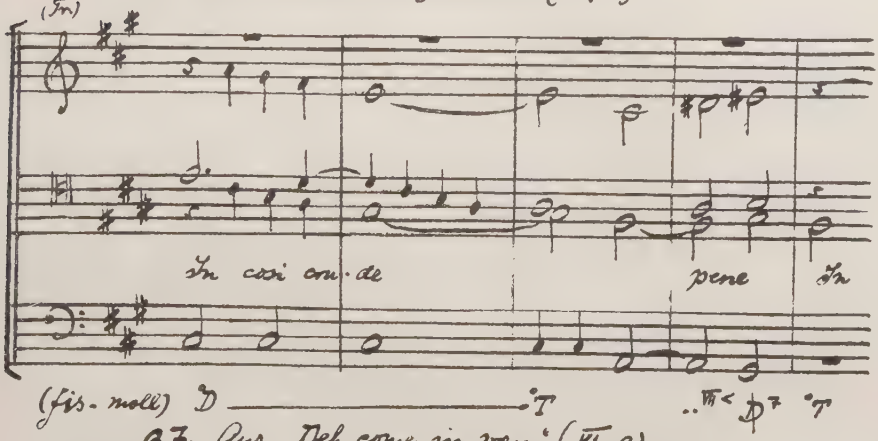
34. Aus „Deh come in van" (VI, 9)



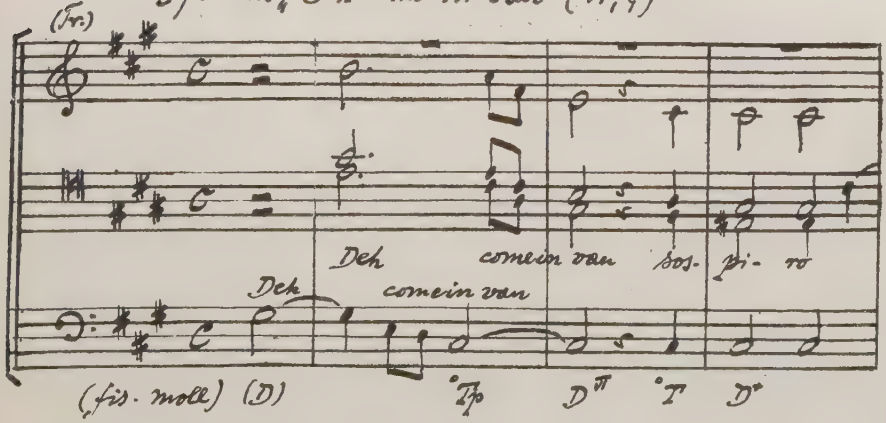
35. Aus „S'io non miro" (V, 2)



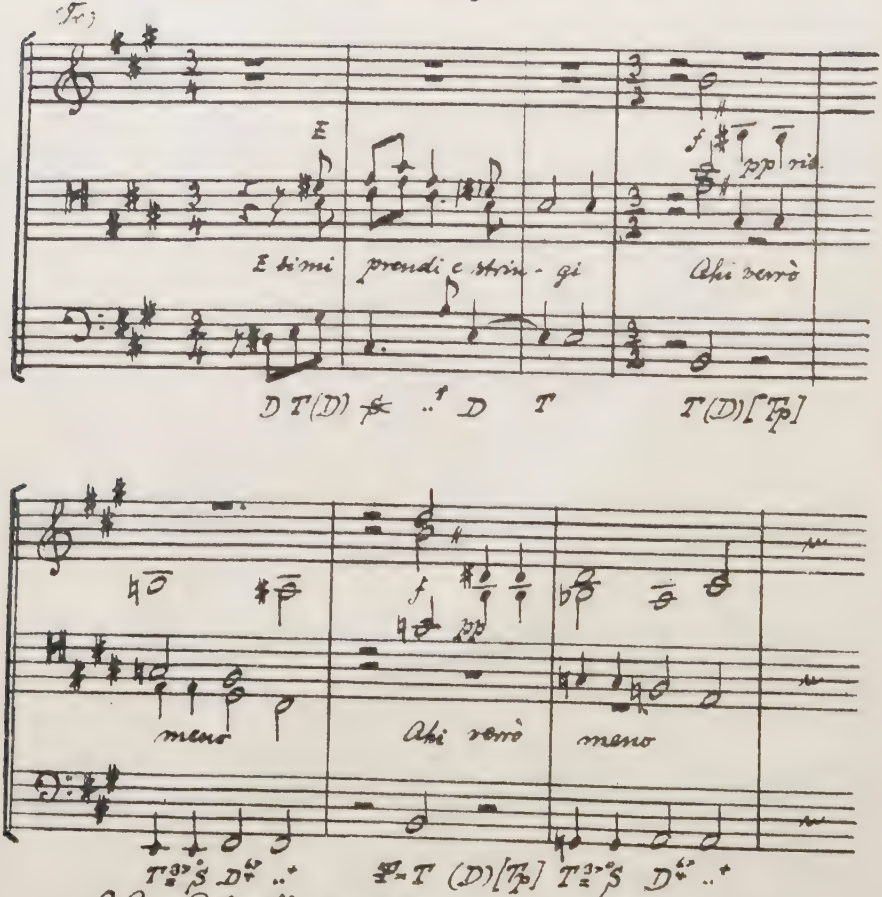
36. Aus „Ardita Zanzaretta" (VI, 13)



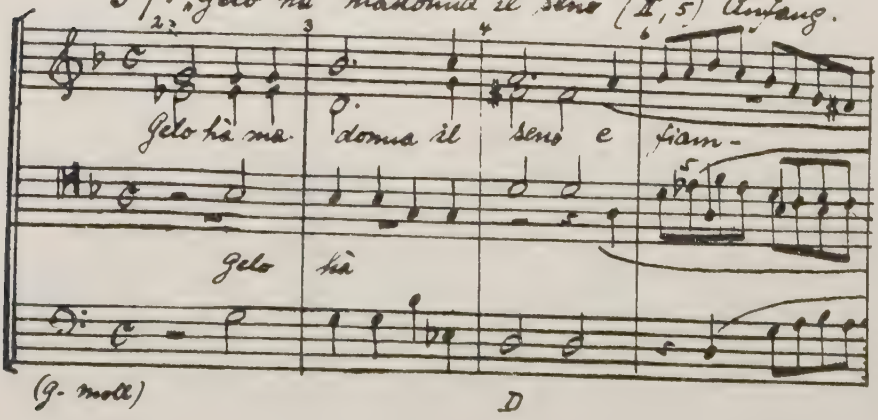
37. Aus „Deh come in van" (VI, 9)

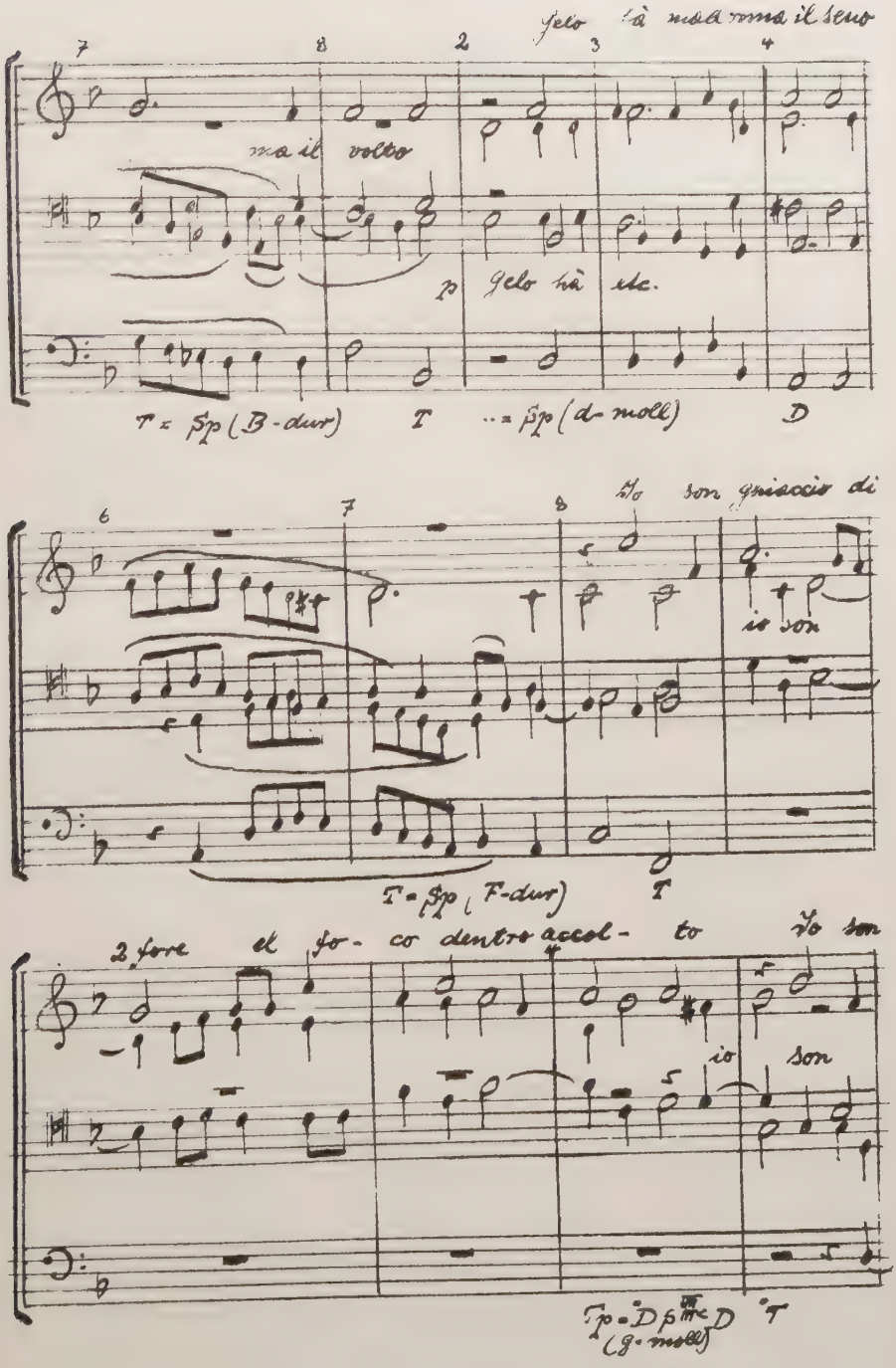


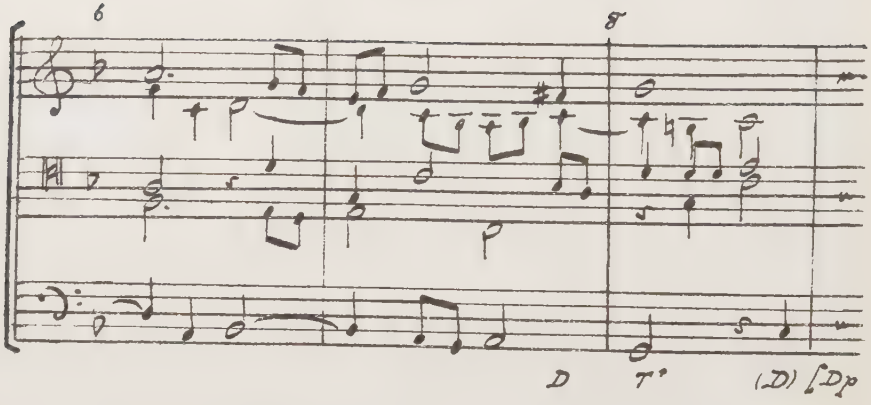
38. Aus „Arodita Zanzaretta" (VI, 13)



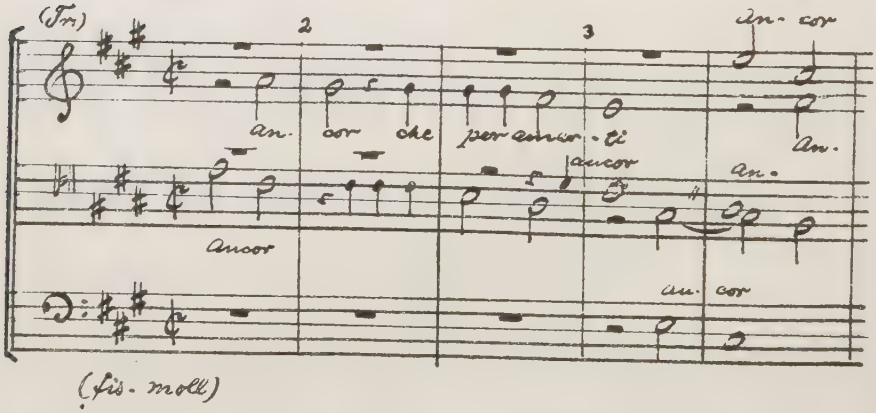
39. „Gelo hà madonna il seno" (I, 5) Anfang.

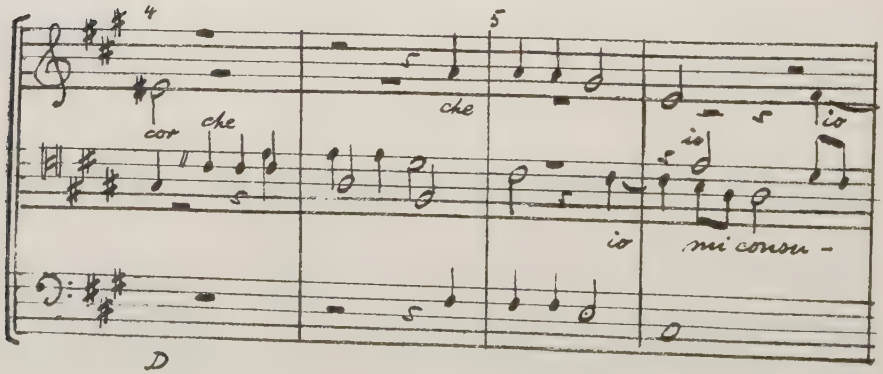


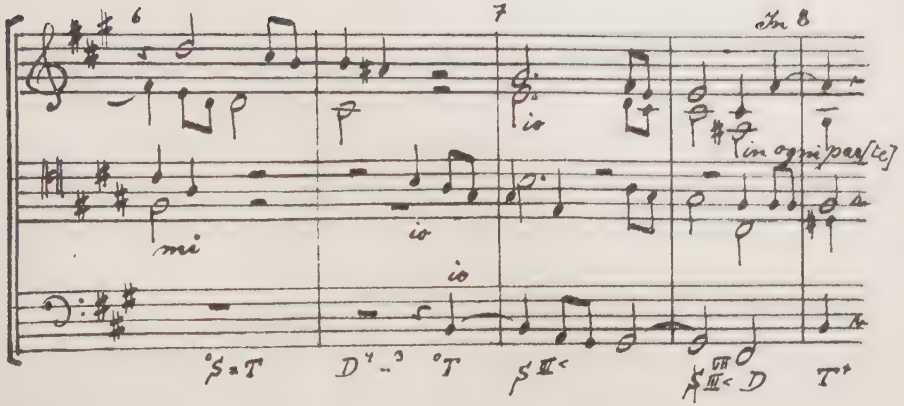

Gelo hà mad roma il seno
ma il volto
p Gelo hà etc.
T = Sp (B-dur) T .. = Sp (d-moll) D
Io son ghiaccio di
io son
T = Sp (F-dur) T
2 fore el fo- co dentro accol- to Io son
io son
Tp = D p D T
(g-moll)



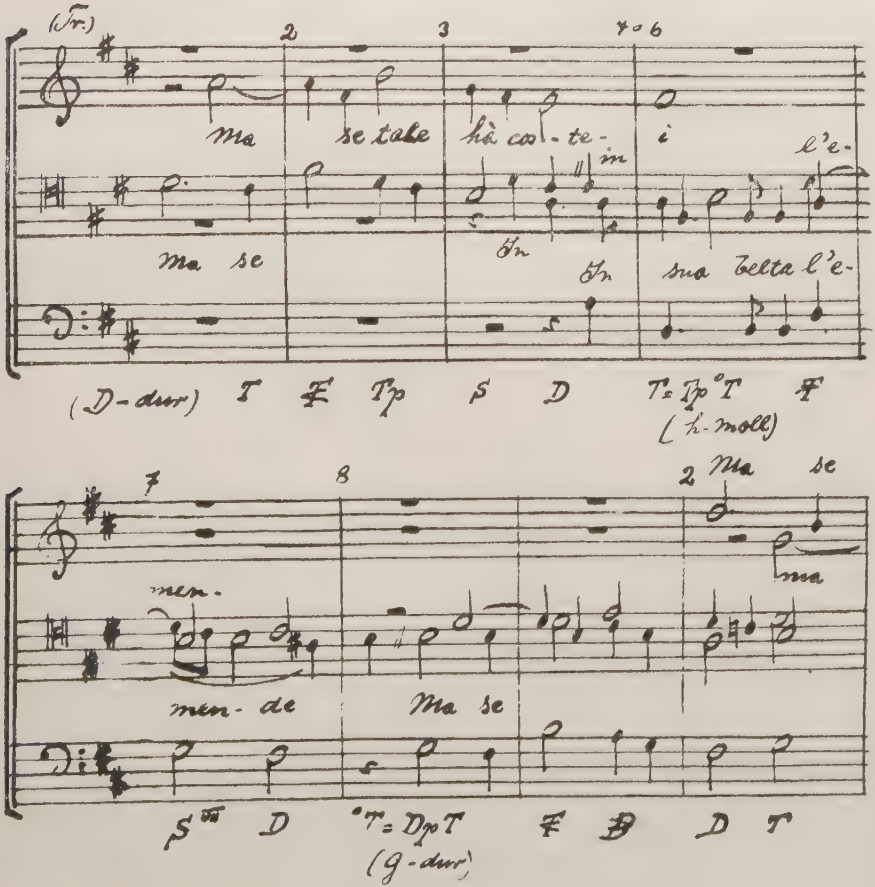
40. „Ancor che per amarti" Anfang.

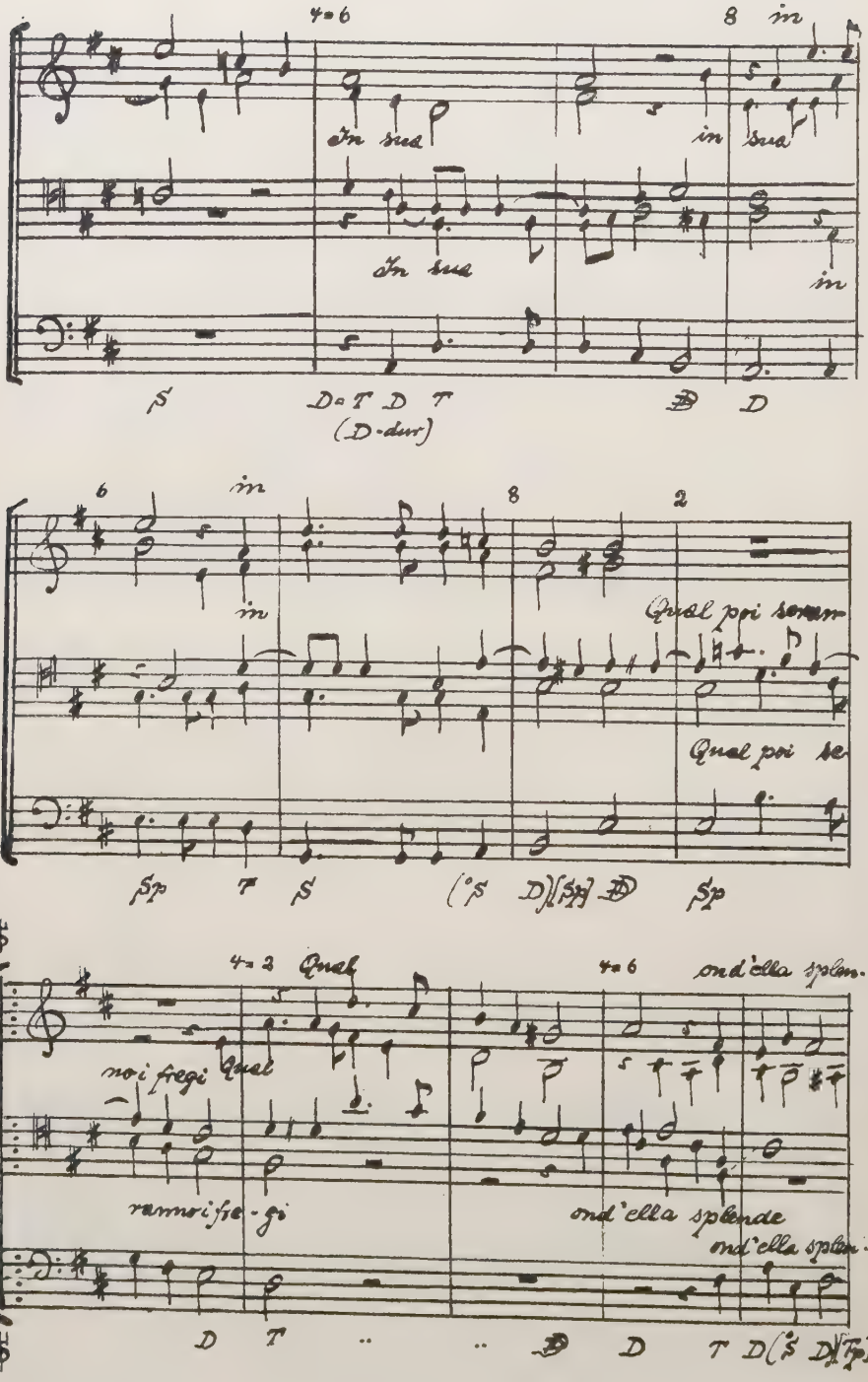


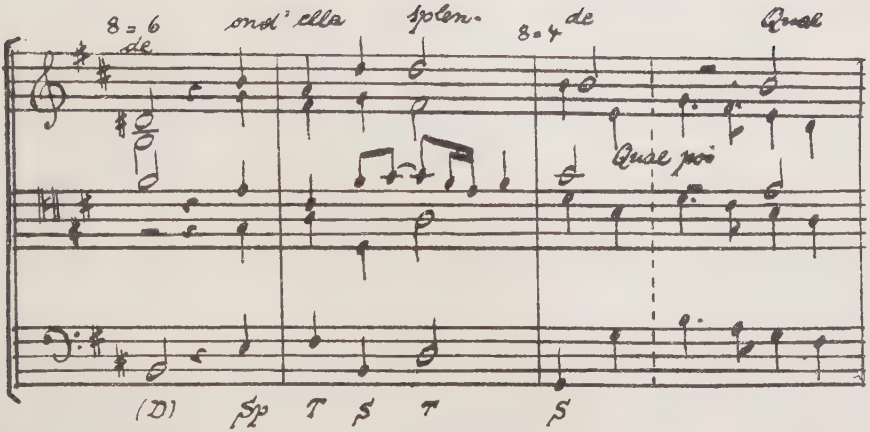


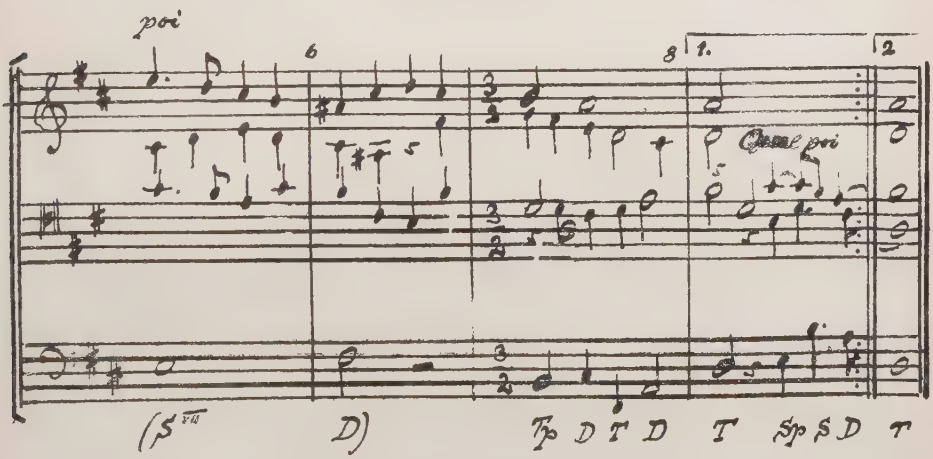


41. „Ma se tale hà costei" (I, 3)

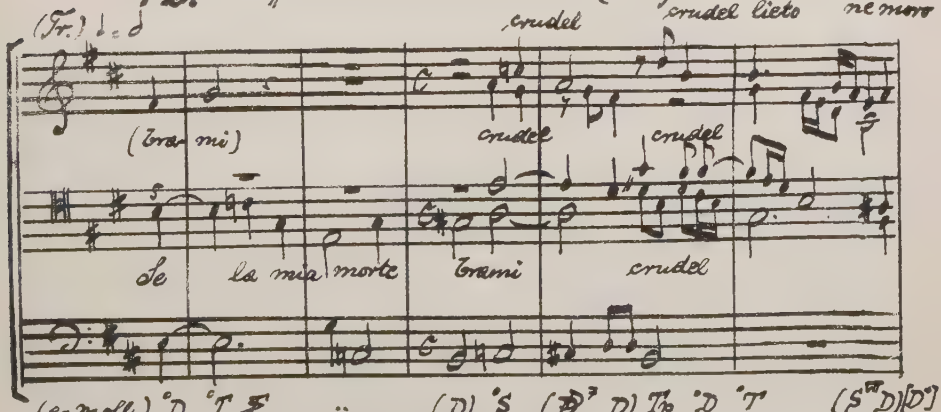



4-6
8
in
in sua
in sua
in sua
in
S
D-T D T
(D-dur)
D
6
in
in
8
2
Qual poi seren
Qual poi se
Sp T S (°S D)[Sp] D Sp
4-2 Qual
4-6
ond'ella splen.
noi fregi Qual
ramorifle-gi
ond'ella splende
ond'ella splen.
D T .. .. D D T D(°S D)[Tp]

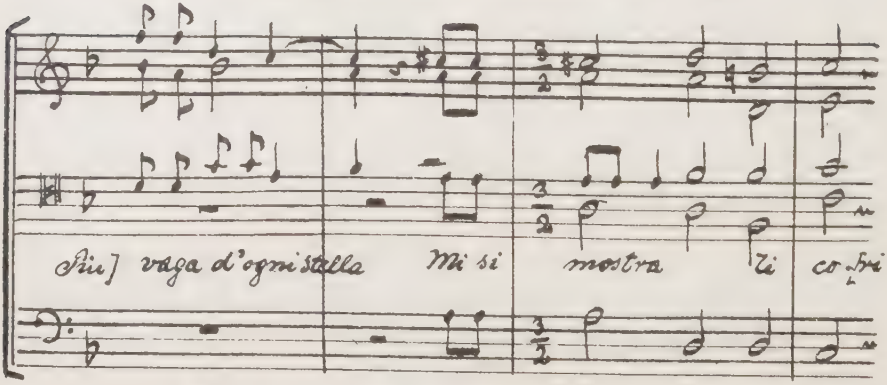




42. Aus „ Se la mia morte (VII, 1)

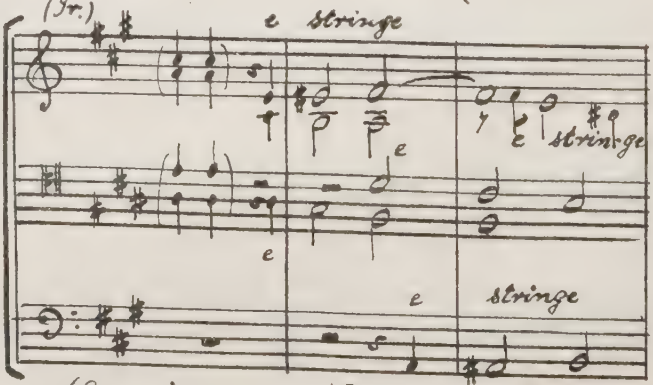


43. Aus „Quando ridonte" (VI, 23)



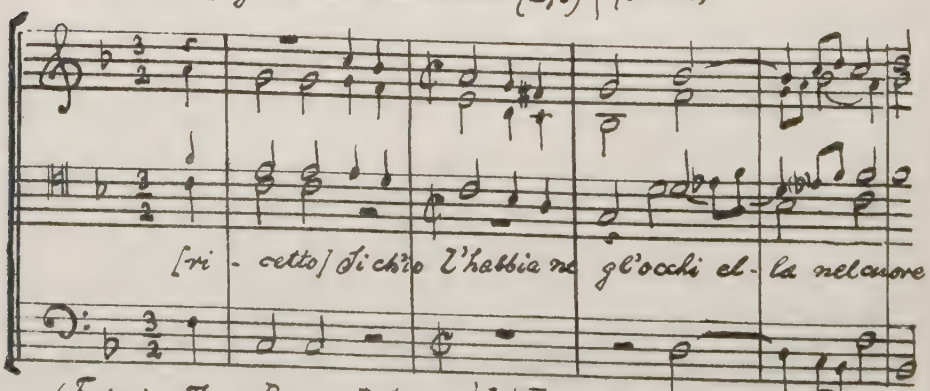
(F-dur) S Tp Sp D T (D) Tp = Sp D T (C-dur)

44. Aus „Ancor che per amarti" (VI, 21)



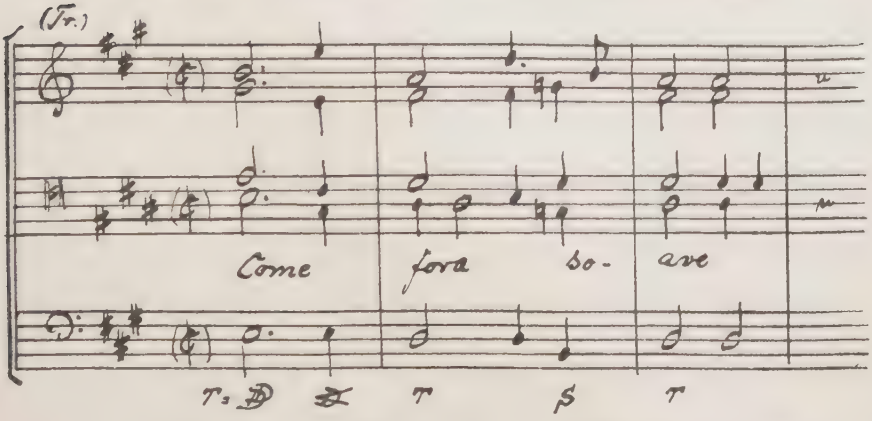
(A-dur) T (D⁷) Tp = Sp D⁷ D

45. Aus „Gelo hà Madonna" (II, 5) | (E-dur)

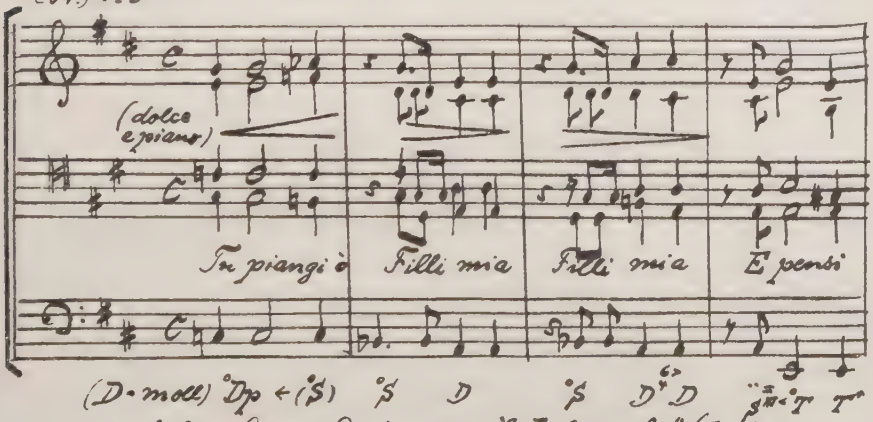


(F-dur) T D D S T D⁷ T = Tp (g-moll) (B-dur) T

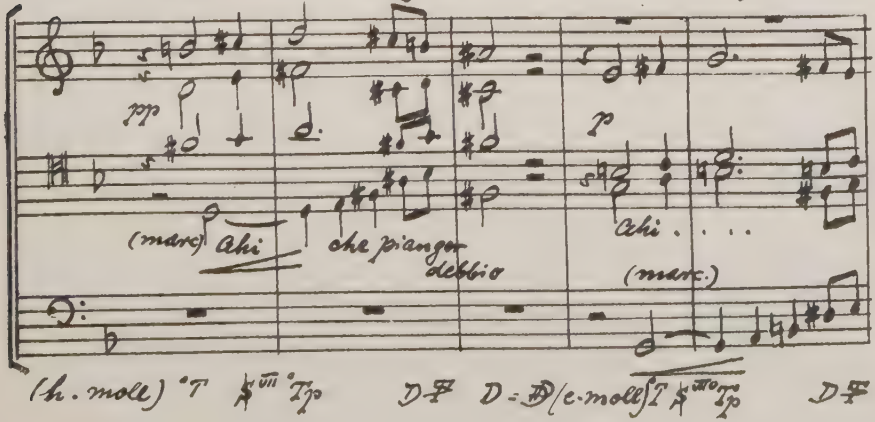
46. Aus „Se da si nobil mano" (II, 8)



47. Aus „Tu piangi, o Filli mia" (VI, 3)



48. Aus „Asciugate il bel occhi" (V, 14)



(espress.)

ppp

misero e solo

p

misero e solo

che per. [tendo da voi]

ppp

D ≡ S (g-moll) °T °S D D T S

49. Schluss von „Belta poi" (VI, 2)

(Fr.)

dolore dolo- re

dolore dolore

dolo. re

dolo re dolo. re

dolo. re

(e-moll) D °T °Sp °S D T

50. Aus „Belta poi" (VI, 2)

(Fr.)

porta . . . por[ta]

porta . . .

por- ta . . . por- ta

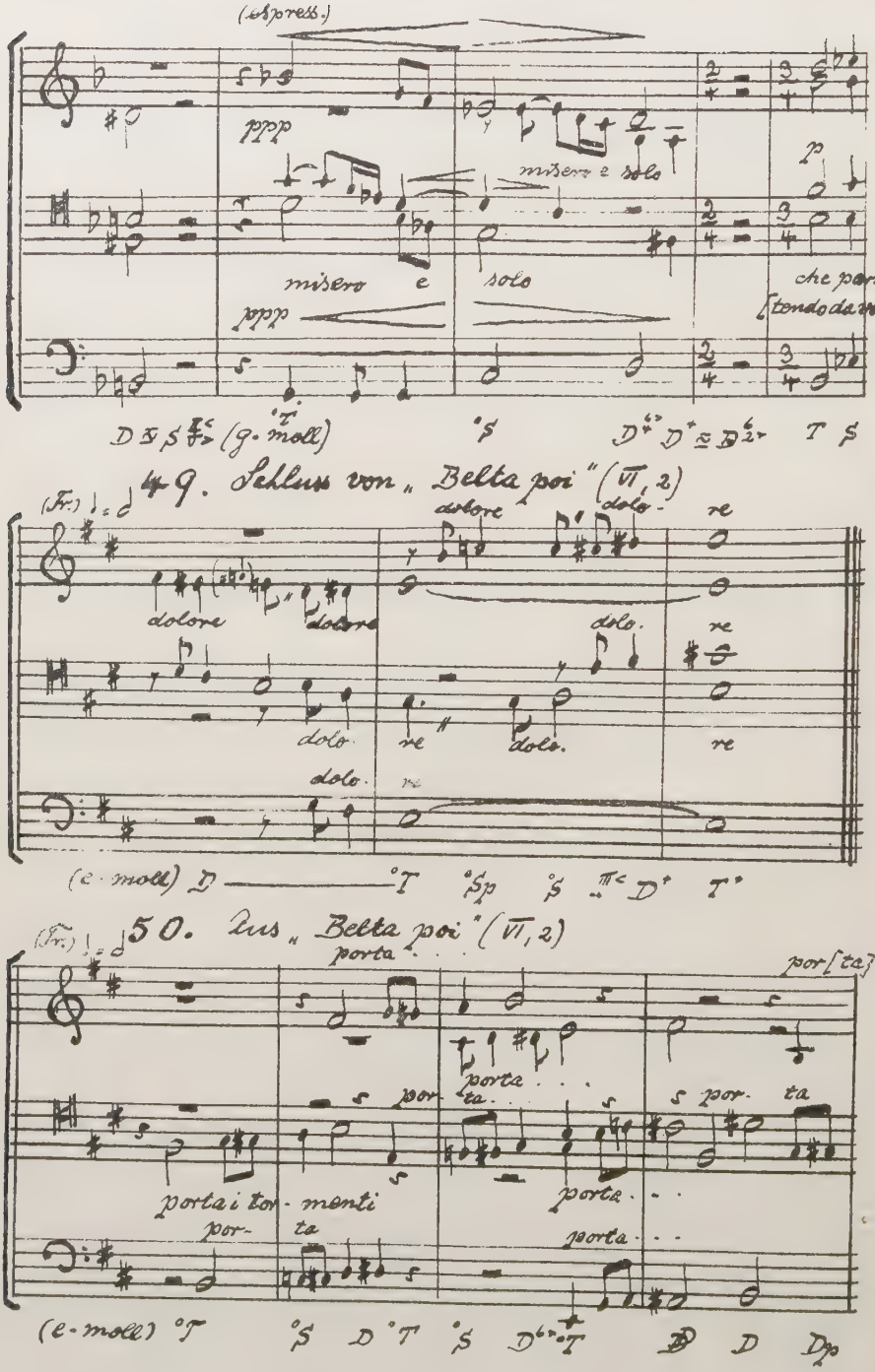
porta i tor- menti

porta . . .

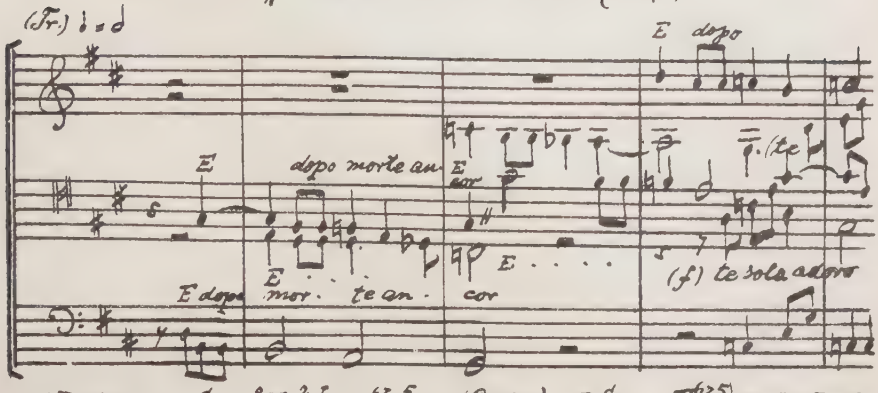
por- ta

porta . . .

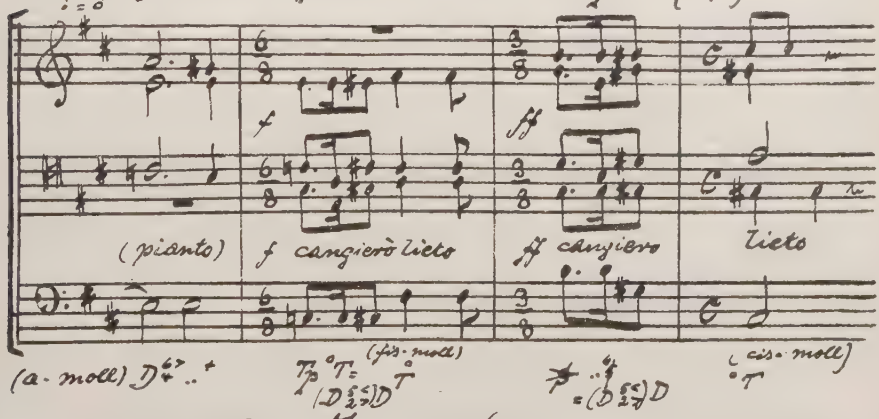
(e-moll) °T °S D °T °S D °T D D Dp



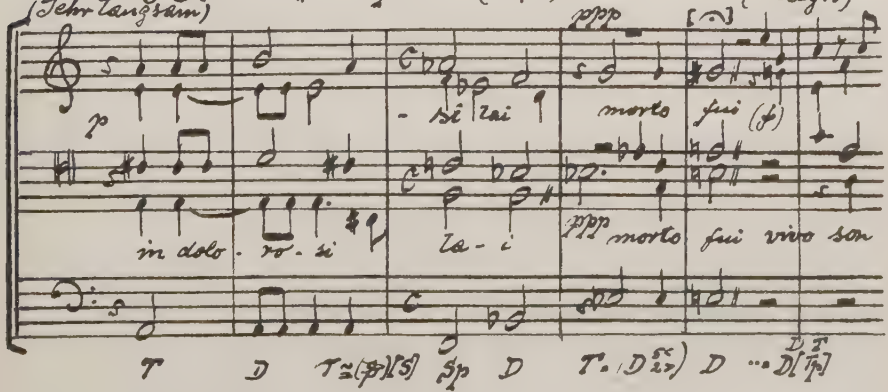
51. Aus „Se la mia morte" (VI, 1)



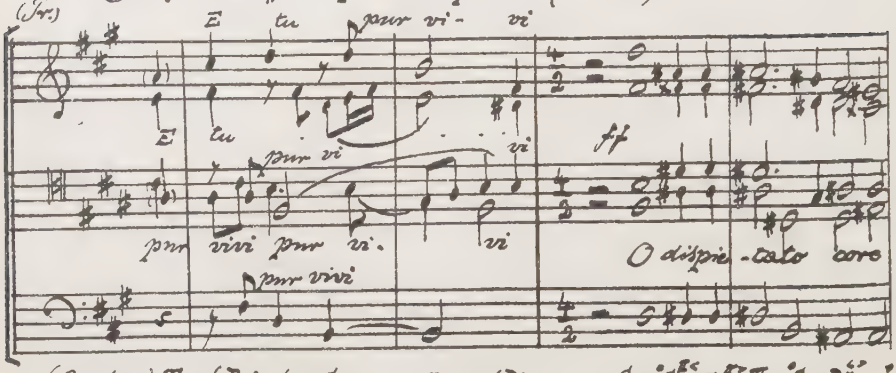
52. Aus „Stene à miei sospiri" (V, 3)



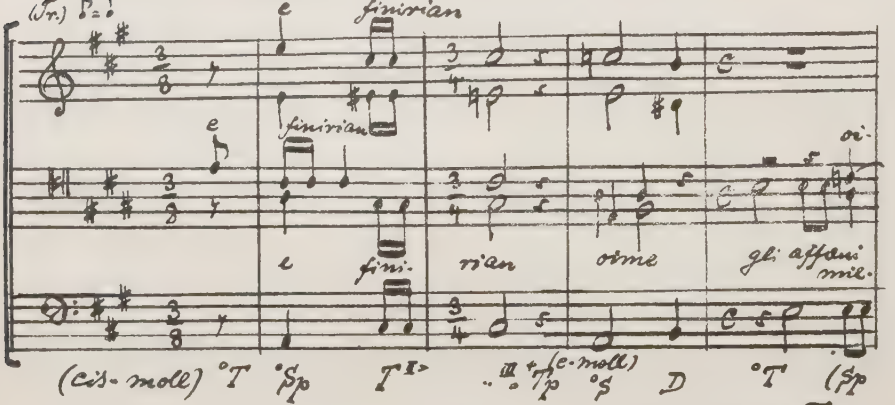
53. Aus „Io parto" (VI, 6)



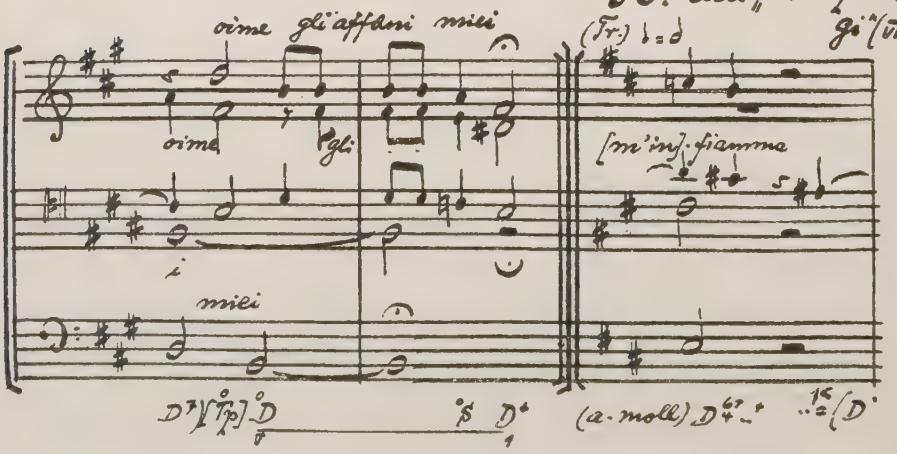
54. Aus „Io pur respiro" (VI, 10)

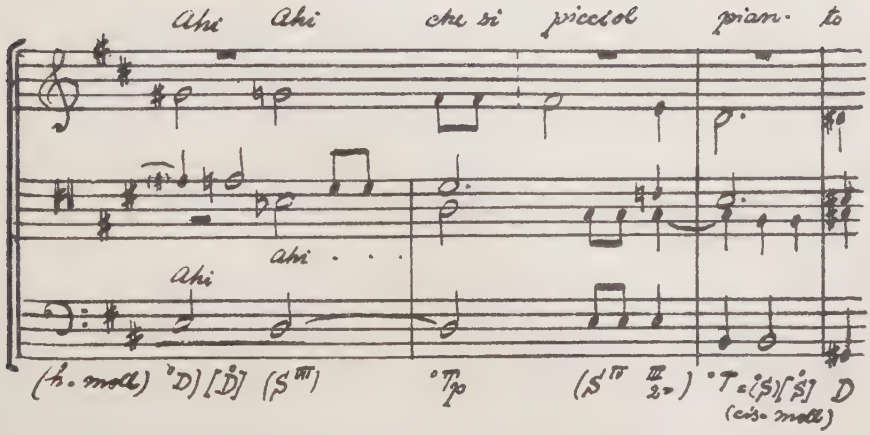


55. Schluss von „Chiaro risplender mole" (VI, 5)

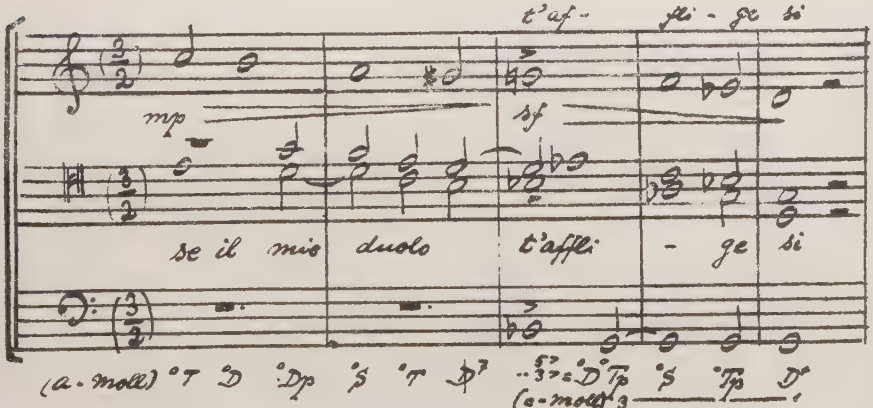


56. Aus „In pian. Gi" (VI, 3)

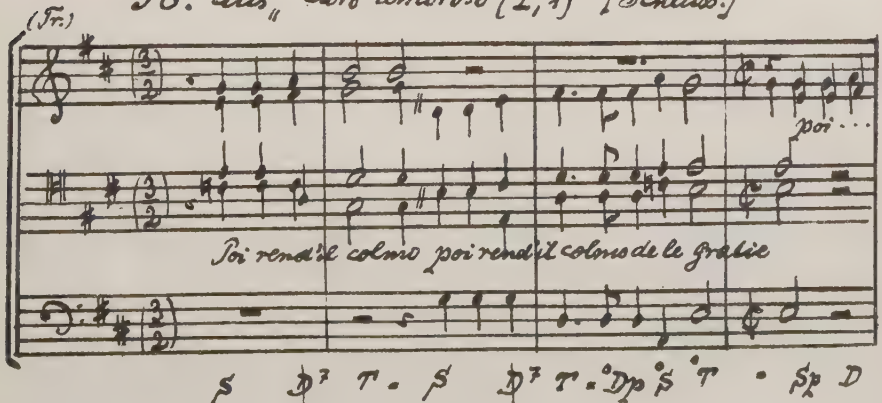


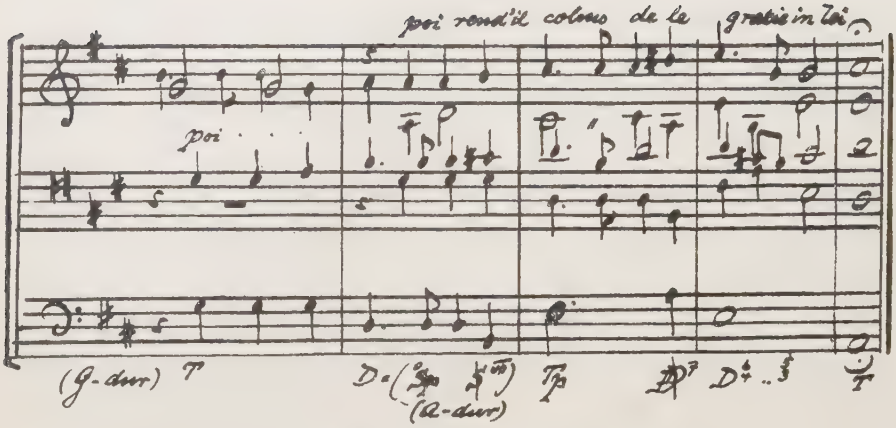


57. Aus „Mille volte il dì" (VI, 7)

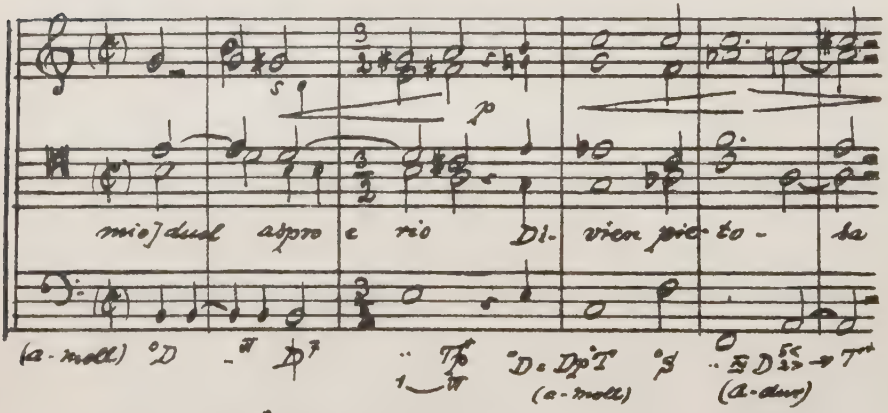


58. Aus „Caro amoroso" (I, 1) [Schluss.]

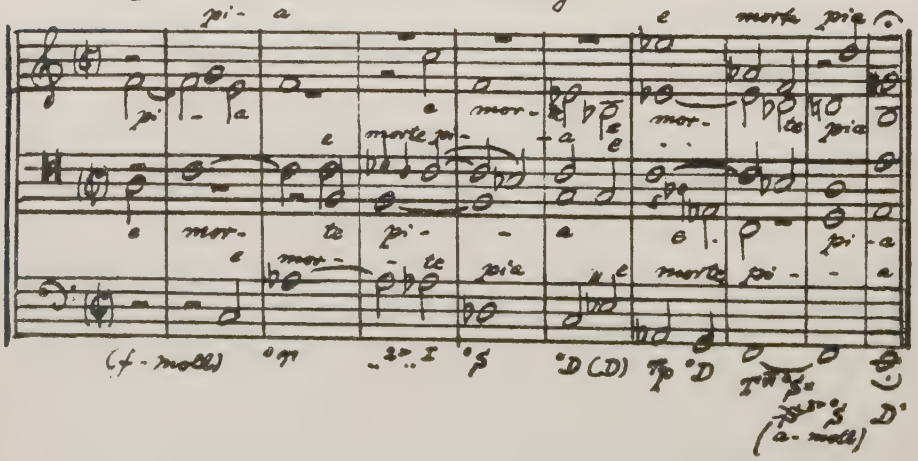




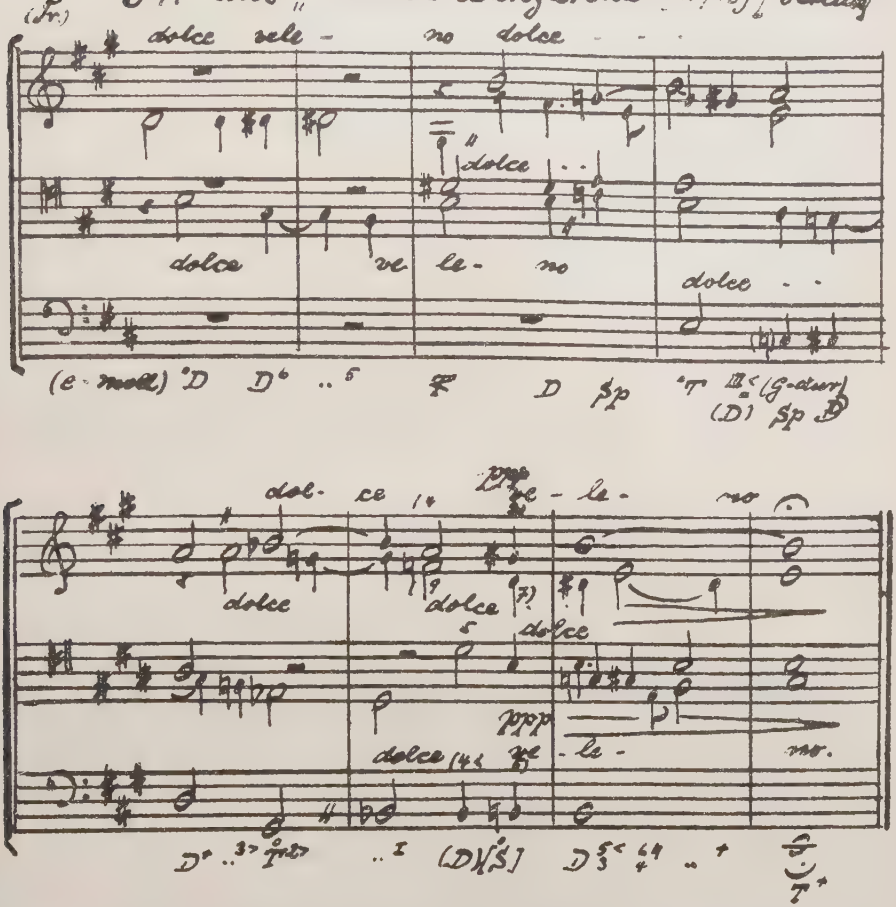
59. Aus „Mille volte il dì" (VI, 7)



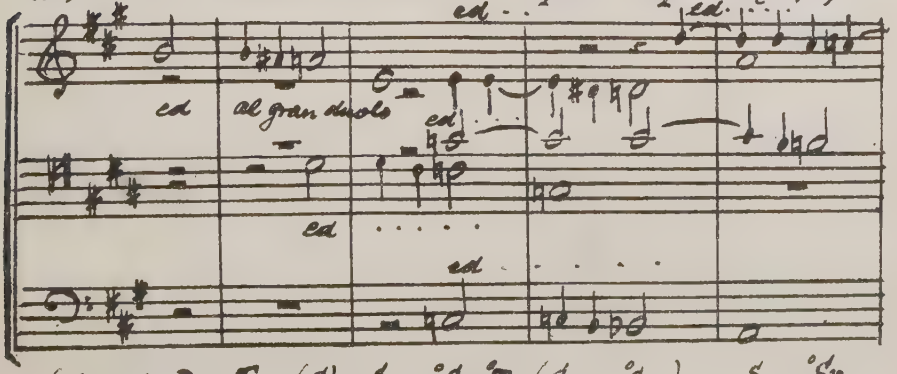
60. Schluß des Madrigals

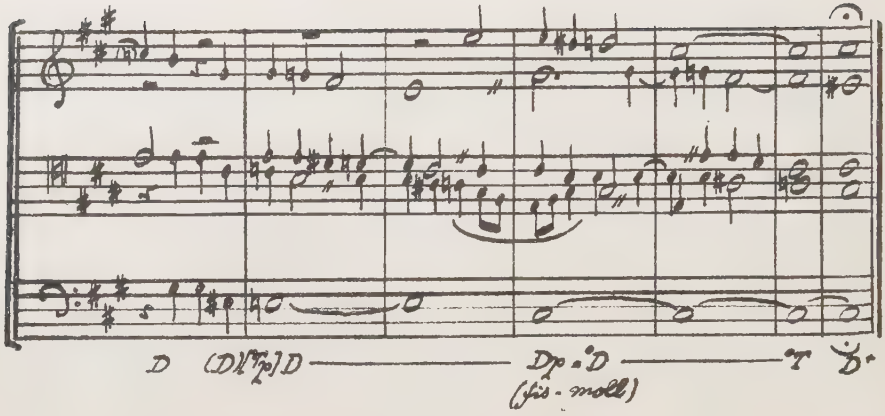


61. Aus „Ardita Zanzeretta" (II, 13) [Schluß]

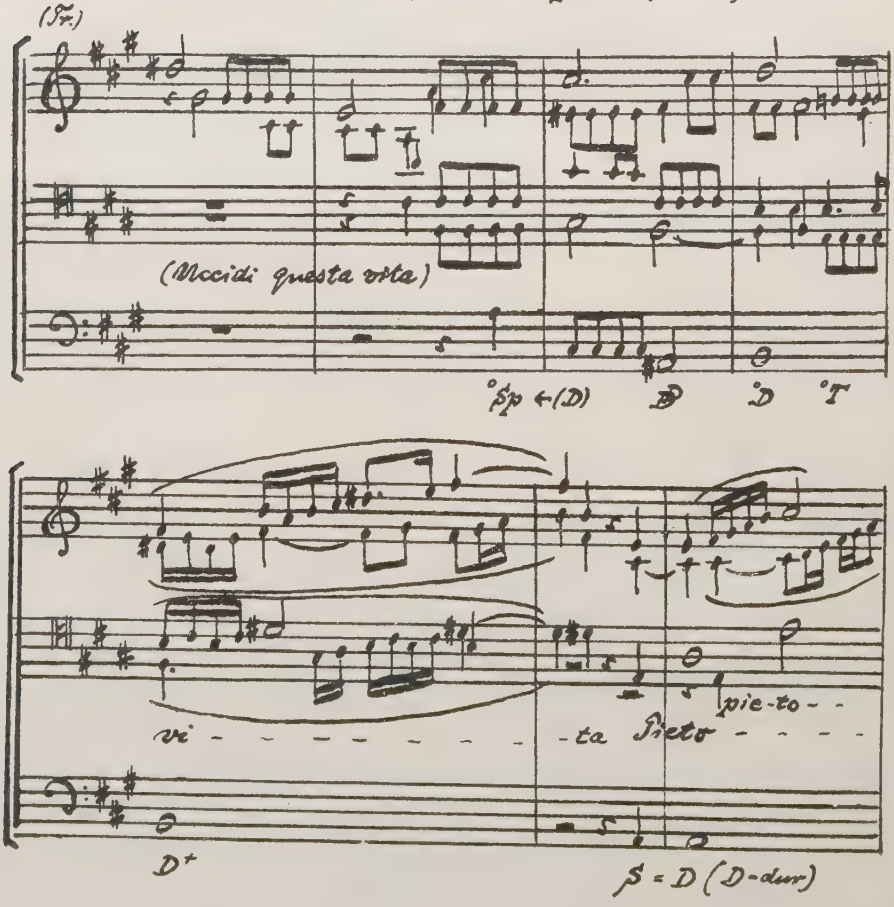


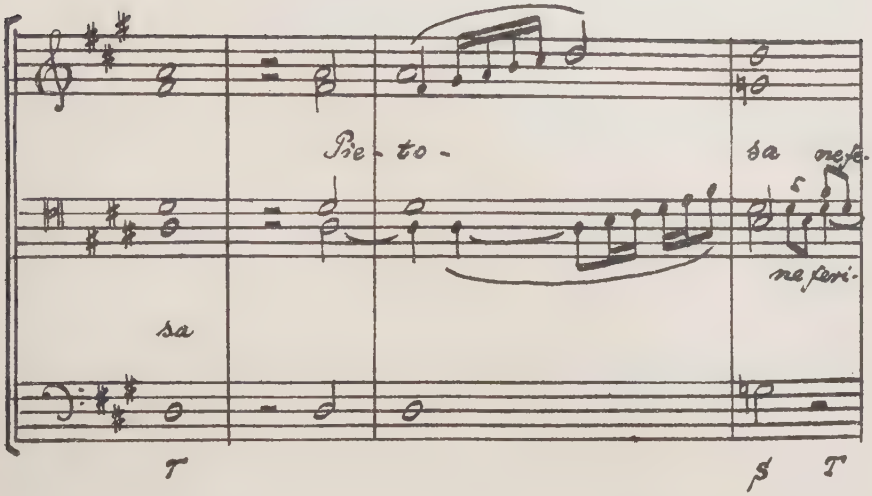
62. Schluß von „So pur respiro" (II, 10)

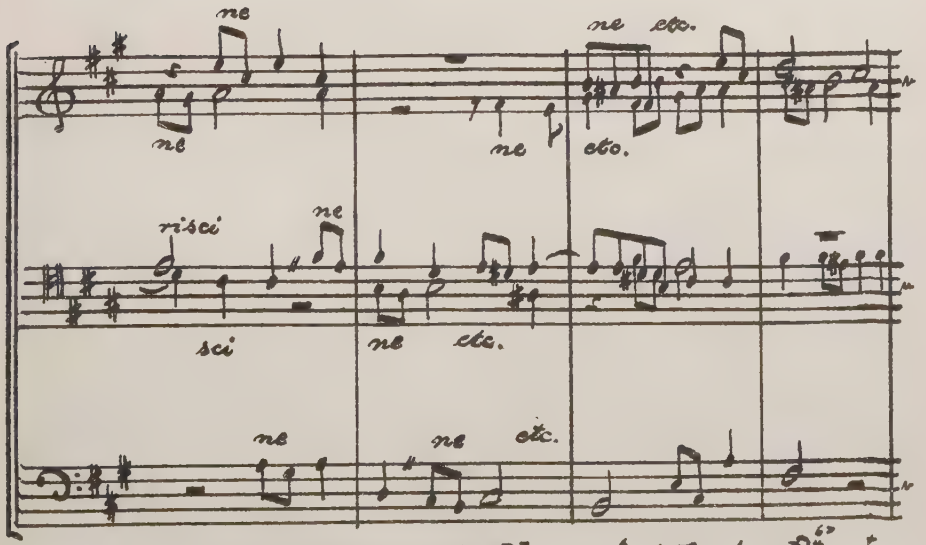




63. Aus „Io pur respiro" (VI, 10)





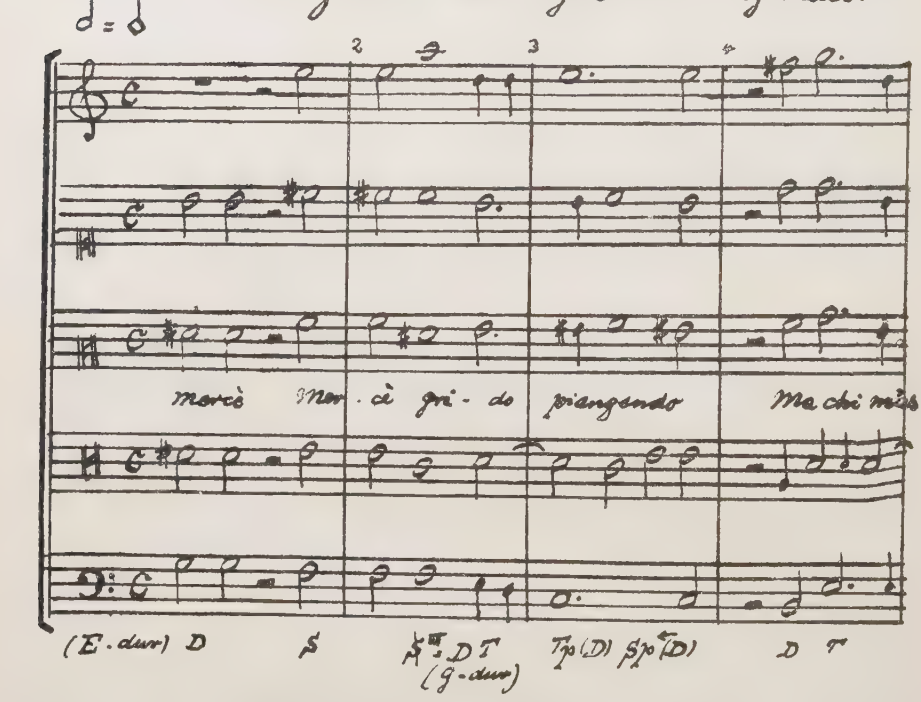


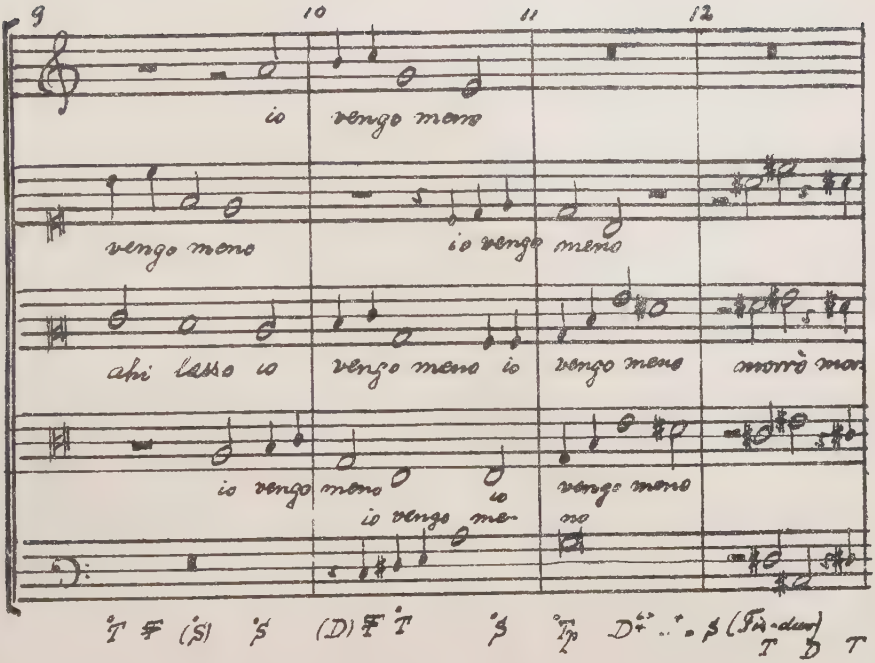
D= S (E-dur) (Sp) [S] D⁷ D♯ .. Tp S D♯ ..

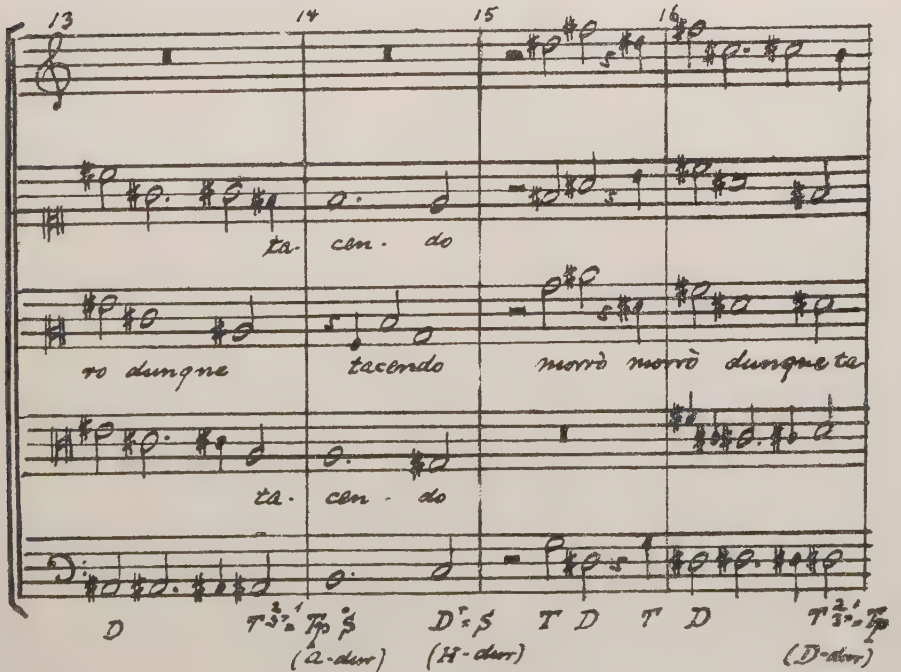
(folgt: D-S
D-D-T)

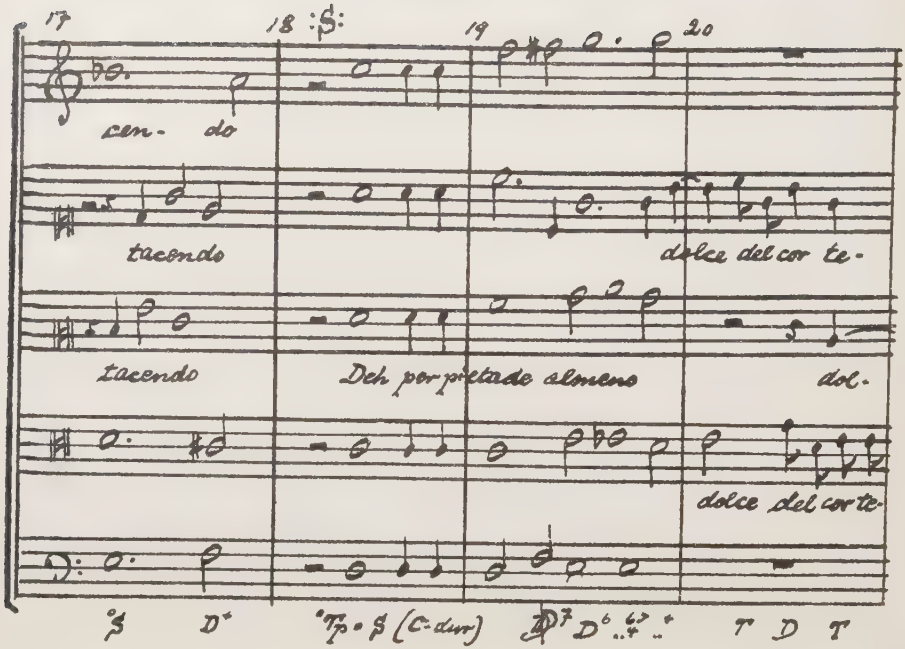
64. „Merce grido piangendo" a 5 voci

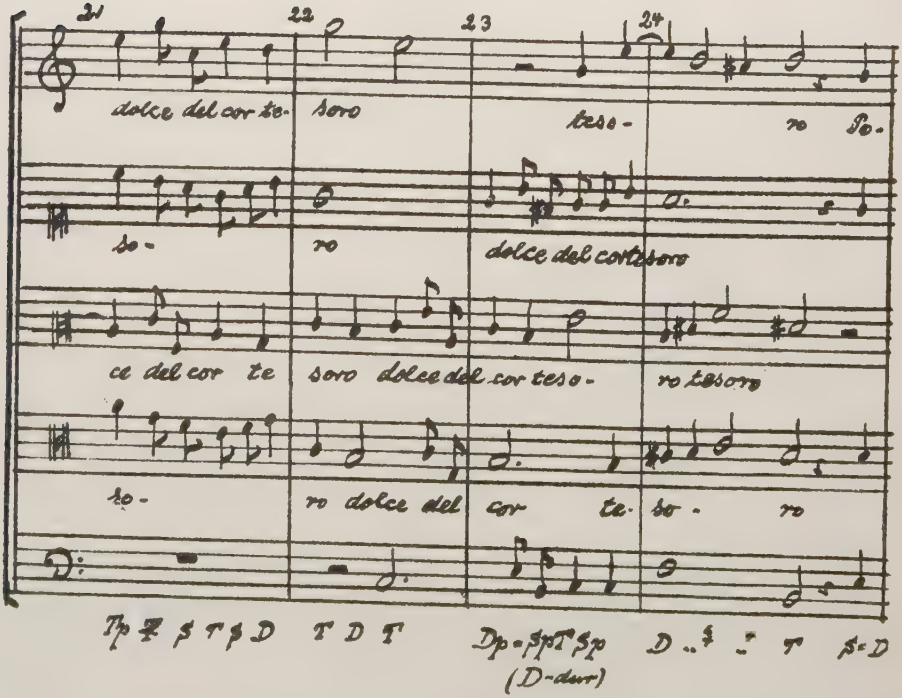
A. Genaue Wiedergabe des Originals.




9
10
11
12
io vengo meno
vengo meno
io vengo meno
ahi lasso io vengo meno io vengo meno morrò mor
io vengo meno
io vengo me-
io
vengo meno
no


13
14
15
16
ta- cen- do
ro dunque
tacendo
morrò morrò dunque te
ta- cen- do
(a-dur)
(H-dur)
(D-dur)


17
18
19
20
cen- do
tacendo
dolce del cor te-
tacendo
Deh per pietade almeno
dol-
dolce del cor te-


21
22
23
24
dolce del cor te-
soro
teso-
ro Te-
so-
ro
dolce del cor tesoro
ce del cor te
soro dolce del cor teso-
ro tesoro
so-
ro dolce del
cor te- so -
ro
(D-dur)

25 26 27 28 29

tessi dirti potessi dirti pria ch'io mo- ra

pria ch'io mora

(b)

T D D T D T⁶ D⁶ .. Dp D ... = Tp D⁶ .. Dp D

(C-dur) (F-dur)

30 31 32 1. 2.

io mo- ro io moro moro

io moro io moro

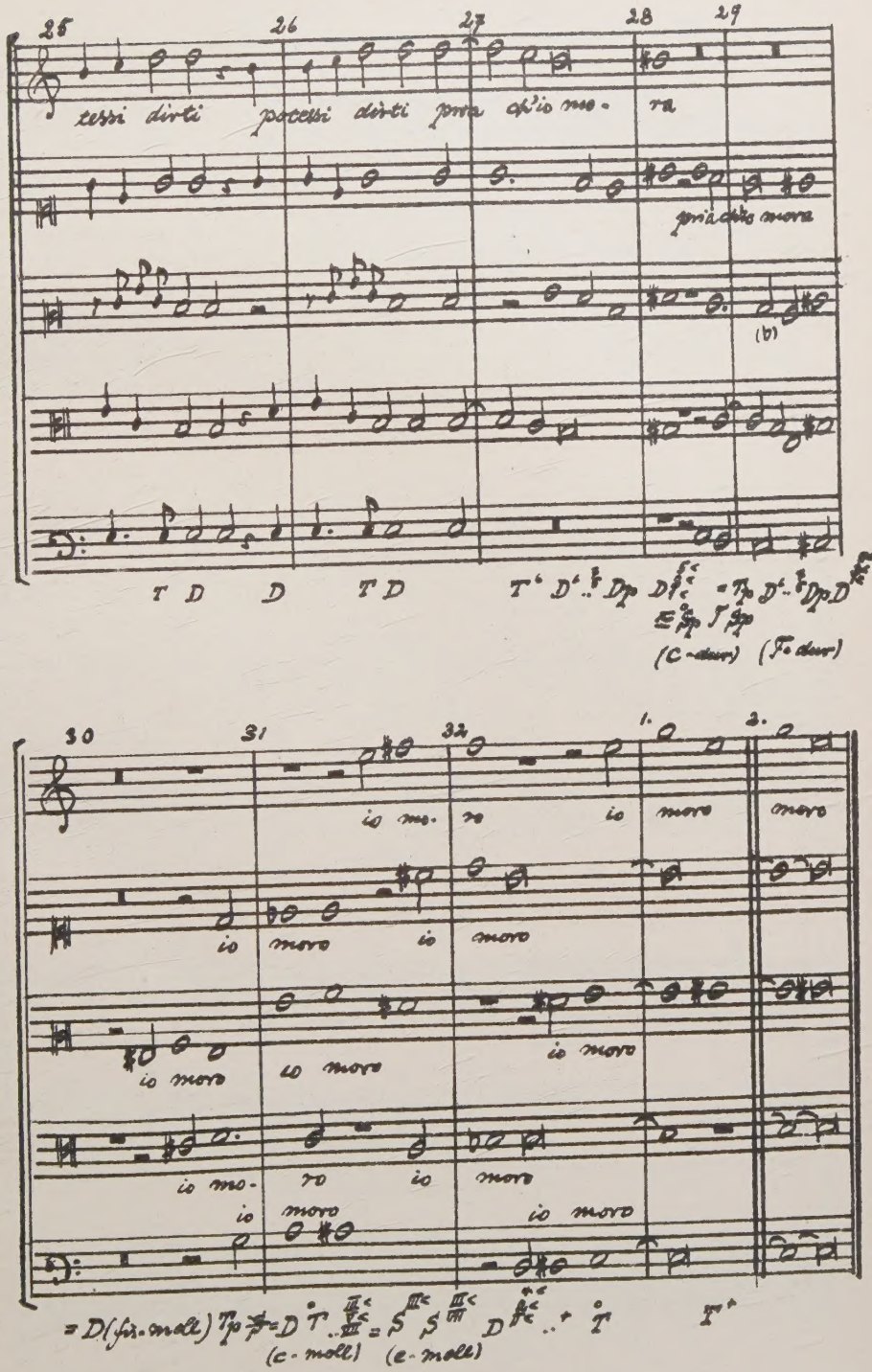
io moro io moro io moro

io mo- ro io moro

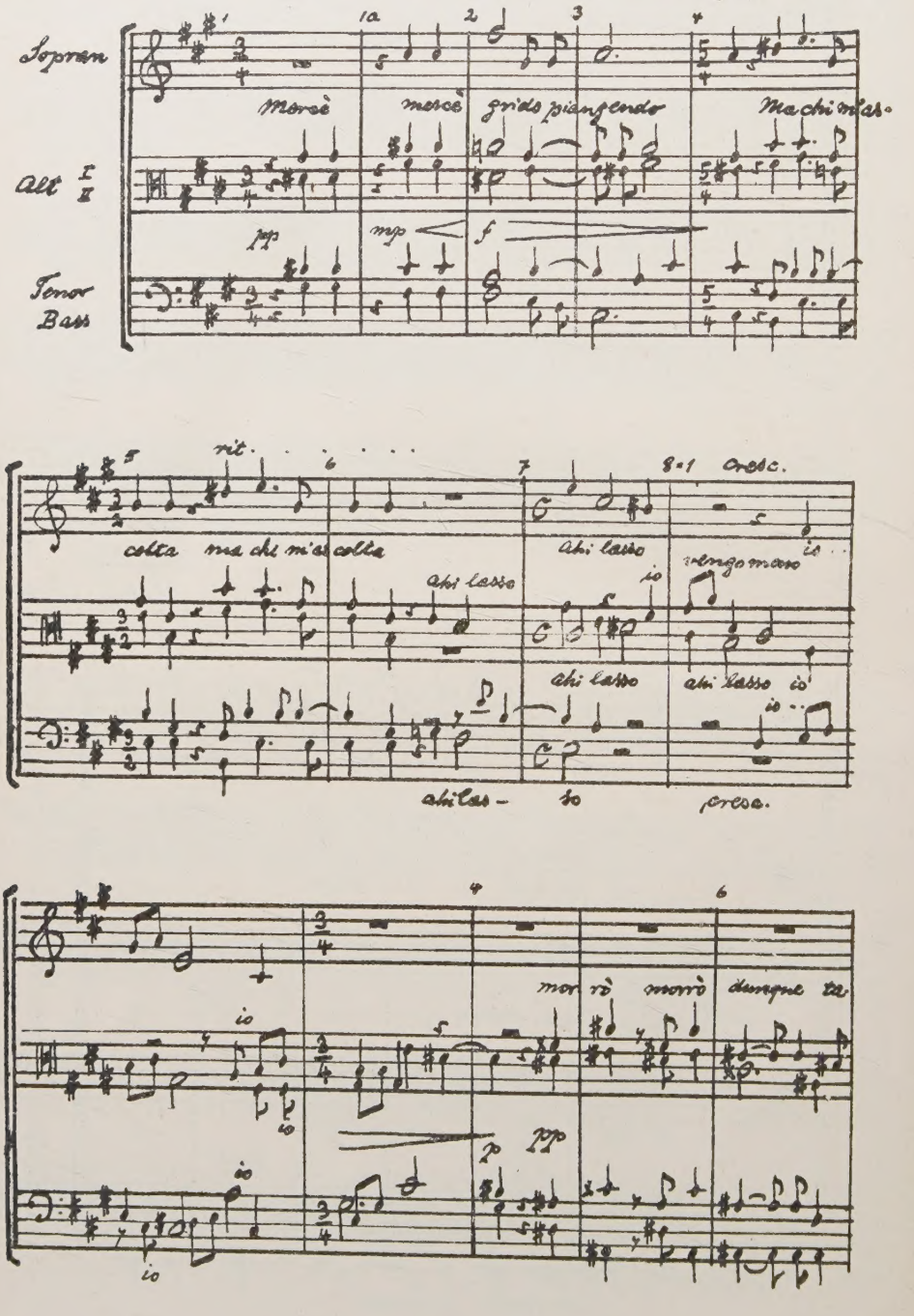
io moro io moro

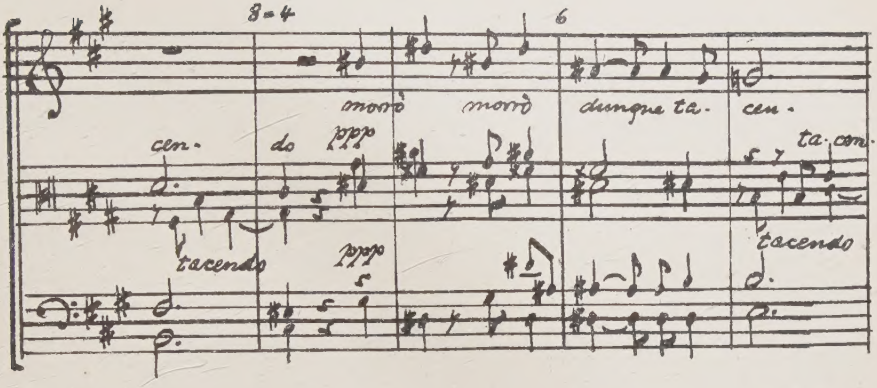
= D(fis-moll) Tp = D T .. = S S D .. T T⁺

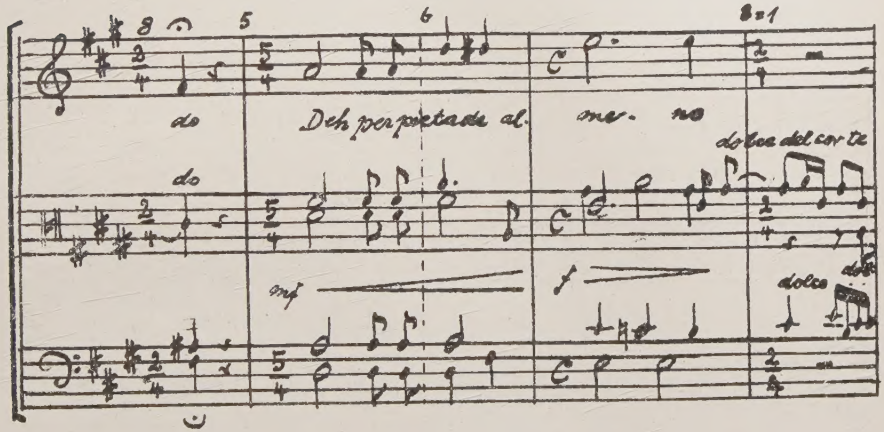
(c-moll) (e-moll)

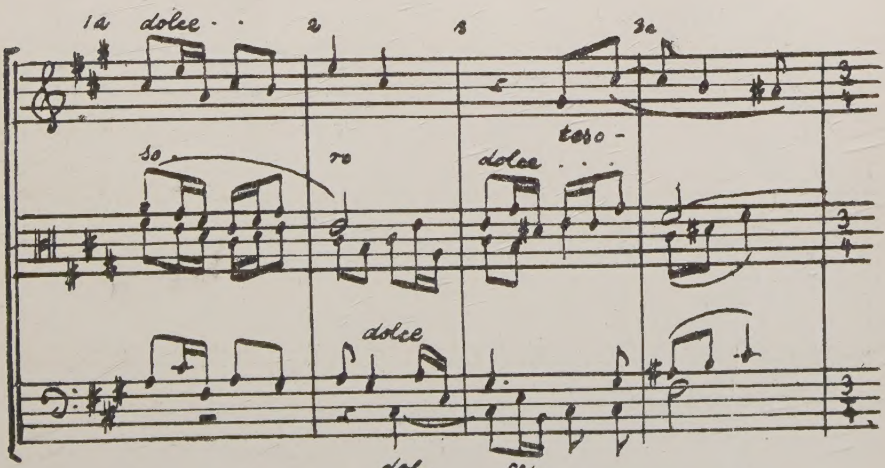


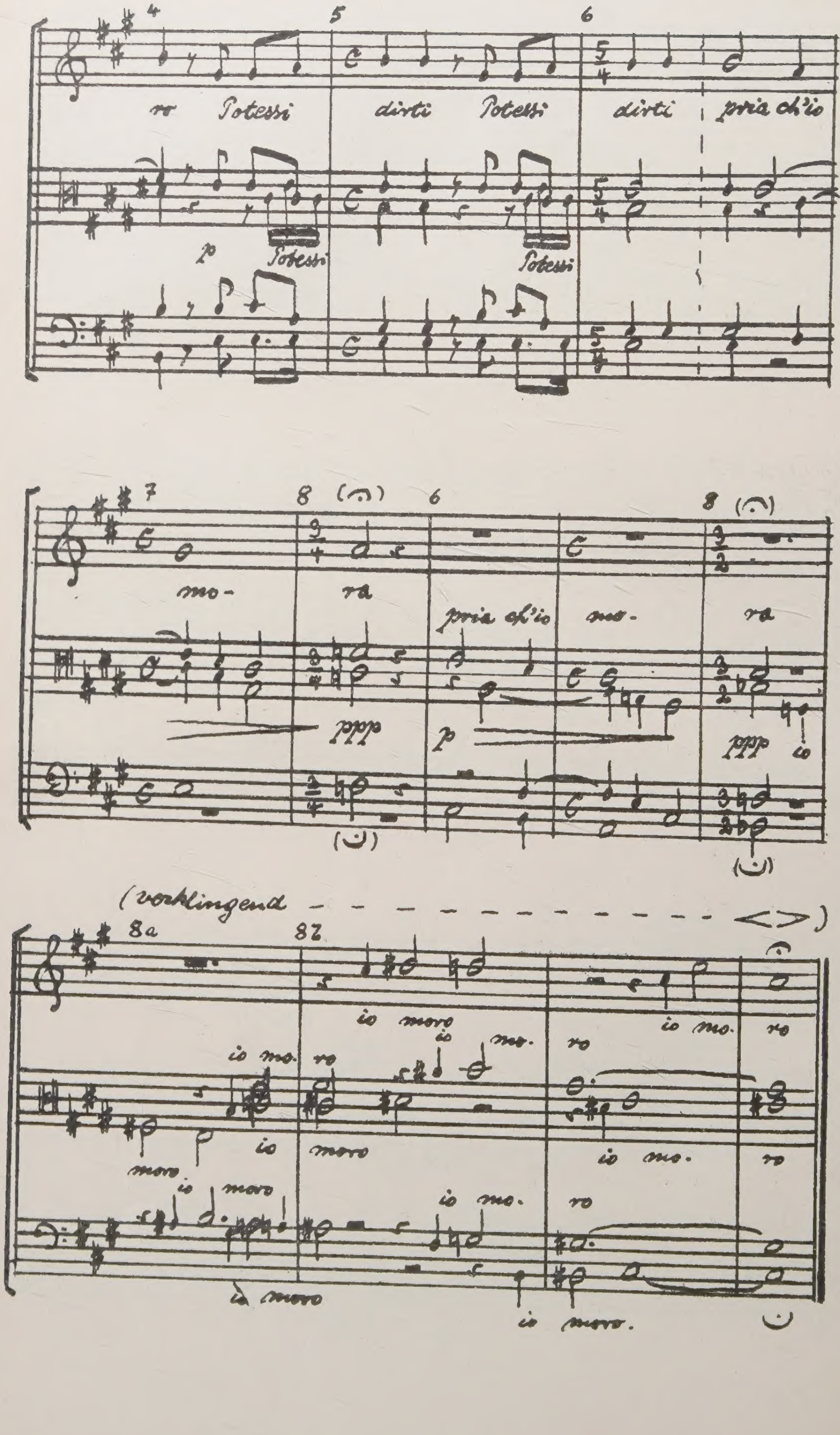
B. Dasselbe in moderner Notierung.




8=4
6
morò morò dunque ta- cen-
cen- do ppp ta- cen-
tacendo ppp tacendo


8
5
6
8=1
do Deh perpetuate al- me- no
do dolce del cor te
mf f dolce


1a dolce
2
3
3a
so ro
dolce
teso-
dolce
dol- ce


ro Potessi
dirti Potessi
dirti pria ch'io
p
Potessi
Potessi
mo-
ra
pria ch'io mo-
ra
ppp
p
ppp
io
(verklingend - - - - - - - - - - - - - <>)
8a
82
io moro
io mo.
ro
io mo.
ro
io mo.
ro
io
moro
io mo.
ro
moro
io
moro
io mo.
ro
io moro
io moro.